

HAMMOND

CHORD ORGAN

# Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

VOL. 1, NO. 1

MARCH, 1952

## IF YOU PLAY THE CHORD ORGAN . . .

This new little publication is for you. So many of the thousands of Chord Organ owners have written to us with questions about how to do some particular thing, that it seems like a good idea to put out a few pages now and then with answers to some of the most frequently asked questions.

Many people have written telling us how much they like the large assortment of music received with their instrument, but asking that we send them a Chord Organ arrangement of some favorite selection, usually in the popular field.

Incidentally, it's interesting to realize that these writers are people who a few short months ago never dreamed they could even play "Chopsticks" on any instrument. It's so easy to play the Chord Organ, and so much fun and satisfaction for those who have always wanted to make music, that they quickly gain confidence and want to go on and on.

This is wonderful, and a number of publishers have already made arrangements to put out folios of Chord Organ arrangements, but there's another and even quicker way for you to play any selection you want, popular or otherwise. No matter how many Chord Organ arrangements are published in the future, some of your favorites will be missed, or will not be published quickly enough. However, you can easily make your own Chord Organ arrangements of any piece in half an hour. Just use the regular sheet music (preferably with guitar chords, if available) and play the melody line or vocal line as written. Identify the key in which the selection is written by comparing the number of sharps or flats in the "signature" with the chord charts on pages 14 to 17 of the "Advanced Instructions." If there are two sharps, for instance, page 14 tells you that this selection is in the key of "D".

Now go back to page 2 of your "First Half-Hour Instruction," locate "D" on the Chord chart, and put the Chord Organ button cap number 2 on the D major. Since the caps are *always* placed in the same pattern, this means that number 1 goes on G major, number 3 on A seventh and number 4 on E seventh. These four chords are used 67% of the time in any of the music you are apt to play. The chord immediately to the right of number 4 (which you can call number 5) is used only some 5% of the time, and the one to the right of number 5 (which you will mark down as number 6) is used only 3% of the time. Other chords are used from time to time, but so infrequently that it isn't worthwhile giving them a number or button—just circle them on your music when you find them.

Now, with your chord numbers established, all you need to do is to run through your music and mark the number above each chord symbol (we suggest you use a red pencil) as you identify it. If you will read over pages 6 and 7 of your "Advanced Instructions," you will note that many of the guitar chords can be eliminated because they represent the melody of the selection, which you are playing on the keyboard.

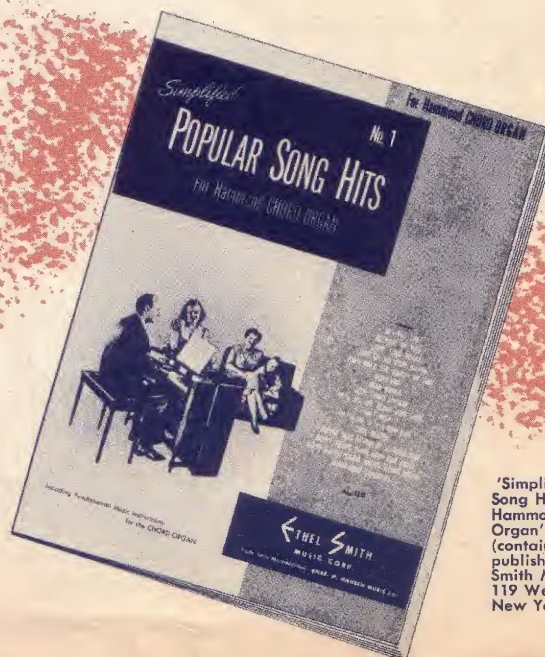
## NEW POPULAR SONG FOLIO

Enclosed with this little publication is a stamped, return address post card which provides an order blank for the new "Simplified Popular Song Hits for the Hammond Chord Organ," published by Ethel Smith Music Corp., 119 West 57th Street, New York 19, N. Y. This wonderful folio, which sells for just \$1.50, contains fifteen of the best song hits, as follows: It's No Sin; Because of You; Cold, Cold Heart; And So to Sleep Again; Turn Back the Hands of Time; Solitaire; Bela Bimba; Hey, Good Lookin'; With All My Heart and Soul; I Can't Help It; Cool Water; I Never Was Loved By Anyone Else; Don't Trade Your Love for Gold; Good Night! Good Night! Good Night!, and Whisp'ring Shadows.

This is the second Ethel Smith folio of songs for the Chord Organ, the first being a selection of Christmas songs. A third folio is being prepared by this firm for early publication, and other prominent publishers are also working on arrangements.

Experience has proved that after a short period of playing Picture Music and becoming familiar with the keyboard, practically every Chord Organ owner just naturally begins to play the melody line of the standard type music. Therefore, the folios being put out by the publishers are made up with simplified standard music for the melody line, together with the chord numbers for the buttons. The arrangements are very beautiful.

The Ethel Smith "Popular Song Hits for the Hammond Chord Organ" gives you fifteen popular songs for \$1.50, or only ten cents each. The folio also contains very simple instructions for learning to read the melody line of standard music, so that you can readily play any of the songs either in this folio or published in any other form.



"Simplified Popular Song Hits for Hammond Chord Organ", price \$1.50 (contains 15 hit songs) published by Ethel Smith Music Corp., 119 West 57th St., New York 19, N. Y.



## Comments

VOL. 1, NO. 1

MARCH, 1952

## WHAT OWNERS SAY

People who learn that they can really play beautiful music, after years of regretting their lack of training, are not apt to suppress their enthusiasm. The following quotes are just a few from the tremendous pile of letters received from Chord Organ owners—so many, in fact, that it's hard to select from among them.

"I would like you to know that you have made me very happy with the new Hammond Chord Organ," writes Ben Arnold, of Hollywood, Florida. "All my later life—I am 63—I lamented the fact that I was never taught to play some musical instrument. Now, believe it or not, in a way I am glad, because I have nothing to unlearn. I was entitled to free help from the dealer who sold me the organ, but I did not need any because the instructions that came with the organ were so simple to follow. Now after only two months I am making recordings of my playing and sending them to all my relatives and friends. Mr. Rickard, of the Academy of Music in Miami, heard one of my pieces after I had played only three weeks, and said that if I did not tell him he would judge that I had taken lessons for at least several years. And he teaches the organ!"

The ladies are as happy with the Chord Organ as are the men, to judge from their many letters. Both men and women tell us about the relaxing effects of making music, as does Mrs. George A. Thompson, of Beloit, Wisconsin:

"Our interest and enthusiasm increases daily. I am a very nervous person, and have been under the doctor's care for some time. Playing the Chord Organ has a very calming and soothing effect on me, and has already done me a lot of good. I cannot praise the instrument highly enough, and certainly recommend it for restless and nervous individuals."

Many owners report that the whole family is enjoying the Chord Organ. A. M. Constans, of Seattle, Washington, writes:

"Last Thanksgiving I purchased a Hammond Chord Organ for my family and myself. The family consists of a son, Bill, 13 years old, a daughter, Mary, 9 years old, Mrs. Constans and myself. Frankly, I suspect I was the member of the family originally most interested in the organ since both children take saxophone lessons so as to be able to play in the school band. As it has developed all of us take a great deal of pleasure in playing the organ and for a while I thought it was going to be necessary to work out a schedule to avoid conflicts in our desires to play the organ all at the same time."

P. R. Woodbury, of Portland, Oregon, says: "The wonderful and easy to understand book of instructions with the large selection of music which I believe contains the best that was ever written is almost as wonderful as the organ itself. It just took one evening for Mrs. Woodbury and I to learn to play over a dozen pieces and rather well too."

"Our friends are playing it too and we all are captivated by the low and rich tones and the completeness of the chord arrangements. It fulfills our desires so completely that I could not help but write this note to tell you. I would say that the surprise of a lifetime comes with the purchase of a Hammond Chord Organ."

## TRANSITION TO STANDARD MUSIC

If you have sent in the card which is inserted in the back of the Chord Organ binder, you have already received the additional folio of music prepared by us, together with a copy of "Instructions for Transition from Picture Music to Standard Music on the Hammond Chord Organ."

Having become familiar with the keyboard of the Chord Organ by playing either the Picture Music or the standard music supplied with the instrument, most Chord Organ owners have discovered as they went along that they could play the treble, or melody line of any piano or organ selection. However, since some people were puzzled by such things as "time", "dotted notes", etc. the "Transition" was written to make such details clear to everyone.

John McArdle, of New York City, who is an enthusiastic Chord Organ owner, wrote:

"I was glad to get the instructions with this new music for transition from Picture Music to standard music. I believe that most new Chord owners will eventually learn the standard music. I think that in the near future you could print the Chord music leaving off the picture charts."

Miss Rosemary Smith McBride, of Sacramento, California, expressed the same thought when she wrote, "It has also occurred to me that after being this far advanced the picture music might be eliminated." Her idea, which is sound, is that the publishers can use the additional space to print more selections arranged for the Chord Organ.

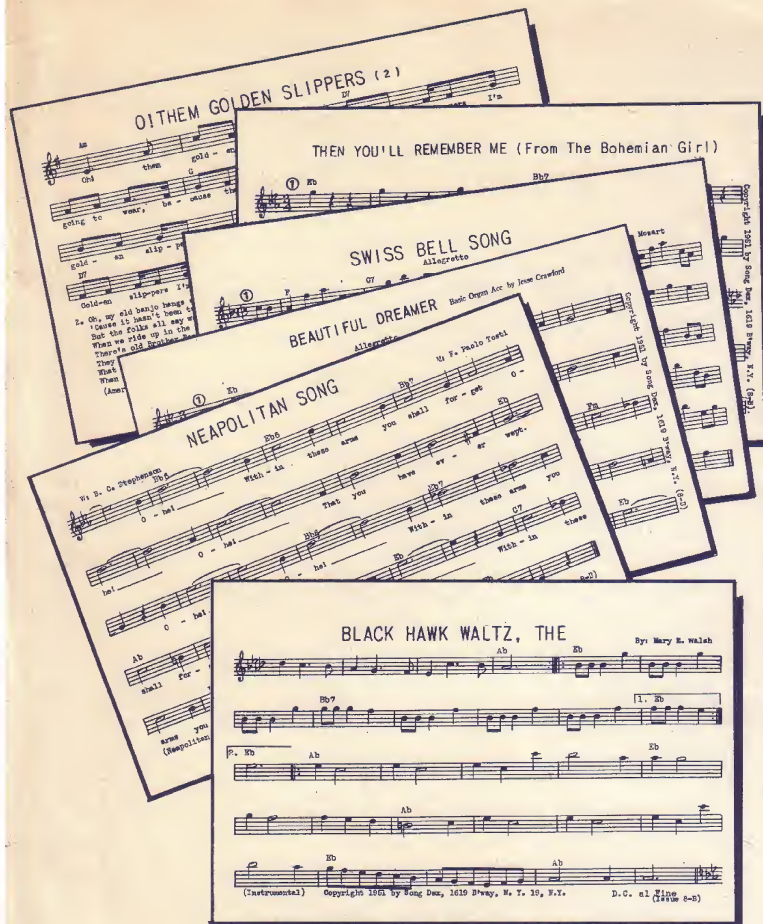
Another very important reason why every Chord Organ owner should spend the half hour or so necessary to read and understand the "Transition" is because this is the only way that you can play the "hit" tunes as soon as they come out. Suppose you hear a song you like on the radio or television tonight; if you know how to read the melody line you can get the regular piano music in the morning and be playing it that evening! While it is, of course, possible that this tune may be one of those selected by the publishers for Chord Organ arrangement, it takes quite some time for it to be arranged and printed, whereas if you can read the melody line, you can play it at once.

The same thing happens with much of the less popular music. For instance, many Chord Organ owners like to play the hymns of their own churches, but the general demand for Chord Organ arrangements of these songs may not be great enough to warrant the publishers putting out special books. If you can read the melody line, you can easily select the right chord buttons for accompaniment by consulting the chord chart in the "Advanced Instructions" section of your binder.

Mrs. Margaret H. Halenza, of 605 S. Allin Street, Bloomington, has always wanted to play organ music. Now, with the purchase of their new Hammond Chord Organ, that desire was fulfilled. Mrs. Halenza, after only three weeks of playing, finds it amusing and relaxing to play beautiful organ music.







## "SONG DEX" FOR CHORD ORGAN

Many Chord Organ owners will be very glad to learn that beginning with the January, 1952, issue, the "Song Dex" music cards will be published with the Chord Organ numbers in red (to get them this way, you must specify that you want the Chord Organ series).

"Song Dex" is a wonderful service for Chord Organ owners. For a charge of \$15 per year—just \$1.25 per month—you receive 50 large 5" x 8" music cards each month, containing the melody line, chord symbols and Chord Organ numbers. Among the wide selection of pieces you receive are folk songs; highlights from opera and operetta; important American music such as Stephen Foster, MacDowell, etc.; selections from famous composers such as Chopin, Schubert, Debussy, Sousa, etc.; college songs; dance and ballet music; themes from the great symphonies; etc.

You can either subscribe for the current year only, if you wish, or you can accumulate a very large library of music by also subscribing for either or both of the past two years. The "Song Dex" cards were first published in 1950, and the basic "A" series, consisting of 600 cards, can be bought as a unit, as can the "B" series which was put out in 1951. Incidentally, all these cards also carry registrations for the standard Hammond Organ. Since the "A" and "B" cards were published prior to the introduction of the Chord Organ, they contain chord symbols instead of Chord numbers, but a chart is supplied with each set giving you the number setup in each key so that you can mark them on the cards. As these sets are re-run, the numbers will be put on in red ink.

Do not write to us for this service, but write direct to Song Dex, 1619 Broadway, New York 19, N. Y. With each year's set you receive a special filing cabinet to hold several years' cards, printed index dividers for each musical category, and a complete chord chart.

## SCHUBERT'S "AVE MARIA"

Franz Peter Schubert (1797-1828), who wrote the "Ave Maria" shown on the next page, was the greatest song writer of all time. While inferior to Mozart in musical clarity and Beethoven in formal counterpoint, he nevertheless is unsurpassed for pure poetic lyricism. Schubert wrote with tremendous speed and energy. During his short life (he died at 31 from overwork), he wrote some twelve hundred compositions. His life was, for the most part, spent in poverty in the sense that he had little money of his own. However, he did have the gift of making many good friends who were always glad to give him food and lodging and even provided Schubert with manuscript paper. In later life he succeeded in selling his songs to music publishers for small sums. The obvious wisdom of providing for his future with royalty contracts had no appeal because he felt that he could, at any time, dash off another sonata or group of songs whenever he was in need of more funds. Unlike Beethoven, he had little business acumen.

The "Ave Maria" song is merely one of no less than six hundred lieder written by Schubert! It was written in 1825 on a happy holiday tour in Upper Austria, and is a setting for Sir Walter Scott's "Hymn to the Virgin" (Canto III of his "Lady of the Lake"). The heroine of this poem is singing a prayer for protection during the night. Schubert's lyric is touchingly beautiful and has been transcribed for many solo instruments as well as combinations of instruments. On page 4 we have given you a Chord Organ arrangement of this ever popular selection. In playing this piece, we recommend that you **HOLD THE LEFT PEDAL DOWN DURING THE ENTIRE SELECTION**. This will impart a desirable tonal dignity and depth to your playing. Also, when the melody notes are long and sustained, keep the rhythm moving by repeatedly pressing the Chord Bar on each beat of the measure. Also remember to play the melody on the keyboard in a sustained manner and to hold one chord button pressed at all times.

In the simplified arrangement of "Ave Maria" on the following page, the names of the notes have been put in red for the benefit of those who do not yet read the standard melody line. You can play any piece of music you want by marking it up in this way until you recognize the notes automatically.

## SUGGESTED CHORD REVISIONS for 10 Most Popular Songs

**BECAUSE OF YOU**—See Ethel Smith Album, "Simplified Popular Song Hits for Hammond Chord Organ No. 1" for complete Chord Organ Arrangement.

**CHARMAINE**—see page 39 of "Twenty-Three Famous Songs" (supplied with instrument) for complete Chord Organ Arrangement.

**"CRY"**—22 omit 9; 23 omit 2, 3, 7, 9, 10, 11, for 8 use Cm; 24 omit 2, 4, 5, 7, 8, for 1 use F7; 31 omit 11, for 3 use Ebm, for 4 use Bb, for 5 use Ebm, for 6 use Bb; 32 omit 3, 4; 33 omit 2, 3, 4, 6, 9, for 1 use Cm, for 8 use G7, for 12 use C7; 34 for 1 use Cm7, for 2 use F7.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**DOWN YONDER**—Use guitar chords as printed.—1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

**SHRIMP BOATS**—31 omit 2, 3; 32 omit 3, 4, 5, 6; 33 omit 1, 2, 3, 4, 5, 7, 8, 9, 10, 12; 34 omit 1, 2, 4, 5, 6, 7.—1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

**SIN (IT'S NO)**—See Ethel Smith Album, "Simplified Popular Song Hits for Hammond Chord Organ No. 1" for complete Chord Organ Arrangement.

**SLOW POKE**—22 omit 2; 23 omit 1, 2, 3, 4, 5; 24 omit 3, 4, 7, for 6 use C; 25 omit 1, 2, 3, 4, 6, 7, for 5 use A7; 31 omit 5; 32 omit 3, 4, 5, 6, 7; 33 omit 5; 34 omit 3, 5, 6, for 2 use E7; 35 for 4 use D7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**TELL ME WHY**—22 omit 3, 7, for 2 use Bb6, for 6 use Eb6; 24 omit 4, 8, for 3 use Bb6, for 7 use Eb6; 32 omit 4, for 3 use Eb6; 33 omit 6, for 5 use Bb6; 34 omit 2, for 1 use Eb6.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**THE LITTLE WHITE CLOUD THAT CRIED**—22 omit 6, 7; 23 for 4 use Bbm; 24 omit 1, 6, 7, for 4 use Gm7; 25 for 4 use Bbm; 32 omit 8, for 4 use Ebm; 33 omit 6, 7; 34 for 4 use Bbm.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**UNDECIDED**—25 for 5 use Db-; 35 omit 3; 42 for 2 use G+; 45 omit 7, 8, for 5 use Ab9.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.



# Ave Maria

FRANZ SCHUBERT



Lowest  
Manual  
Key is

Chord symbols and fingering numbers are provided for each staff:

- Staff 1: C, Am, G7, Am. Fingering: 2, 5m, 3, 5m.
- Staff 2: Dm, G7, C, C+, Am. Fingering: 4m, 3, 2, 2+, 5m.
- Staff 3: B7, A $\flat$ -, Am, D7. Fingering: B7, A $\flat$ -, 5m, 4.
- Staff 4: G, A7, G, D7, G. Fingering: 3mj, 5, 3mj, 4, 3mj.
- Staff 5: G7, C. Fingering: 3, 2.
- Staff 6: G7, Am, G. Fingering: 3, 5m, 3mj.
- Staff 7: E, Dm, A-, E $\flat$ . Fingering: 6mj, 4m, 5-.
- Staff 8: G, G7, C, Am, G7, C. Fingering: 3mj, 3, 2, 5m, 3, 2.

Hammond Instrument Company, Chicago, Ill.

2 = C  
1 = F 3 = G7



## WANT TO PLAY POPULAR FAVORITES ON YOUR CHORD ORGAN?

*Hundreds readily available in easy-to-play form*

Let's say that you're one of the thousands of Chord Organ owners who have discovered in the past few months what a lot of fun it is to make music yourself—and how easy it is to do it on the Chord Organ. Now that you're familiar with your instrument, you've found that the keyboard and chord buttons were easily learned. You've also become familiar with the melody line of standard music as explained in the "Transition from Picture Music" received with your additional folio of selections. So—you ask—what comes next?

Since the Chord Organ offers you a lifetime of musical pleasure, you of course want to know how best to secure the kind of music you want to play. Of course, you can buy the individual selections and play those, as explained in the "Transition." However, there are a number of other sources of music, available almost as quickly as the separate pieces, and more economically.

In the previous issue of "Chord Organ Comments," we told you about "Song Dex," which is a service providing 50 classical and semi-classical selections each month for \$1.25 per month. We also told you about "Simplified Popular Song Hits No. 1 for the Chord Organ" published by Ethel Smith Music Corp. In this issue we bring you news of a new album of popular music by G. Schirmer, and of "Simplified Popular Song Hits No. 2" by Ethel Smith Music Corp. These Chord Organ folios are wonderful, and are very much in demand by Chord Organ players since they contain especially beautiful arrangements.

Another ready and very inexpensive source of current and recent popular favorites is the large group of folios published for the ukulele. All of the selections in such folios have single note melody lines and in most cases the accompanying chords are identified by name. There are only four chords indicated on ukulele music which require substitution on the Chord Organ; other chords are played exactly as written. The four chords are:

## Ukulele Chord

Cm6  
C7b5  
C7+5  
Cmaj7

## Use this Chord Organ Chord

Cm  
C7  
C+  
C

In order to make it easy for you to set up the Chord numbers correctly, we have listed the contents of three popular ukulele books below with proper Chord numbers. Since there are more chords than necessary in the music, we have also suggested those you can omit. We have only indicated the contents of three of these ukulele folios; there are many dozens of them available either through your dealer or direct from the publishers.

**May Singhi Breen New Ukulele Method—Robbins Music Corp., 799 Seventh Ave., New York, N. Y. 75c**

**ALL I DO IS DREAM OF YOU**—Line 2 omit 1; line 5 omit 2; line 6 omit 3.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**ALOHA OE**—For Chord Organ Arrangement see music sent upon return of postcard with instrument.

**BEAUTIFUL GOLDEN STRAND**—Use all chords as shown.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**BLUE MOON**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**DEEP PURPLE**—Line 2 omit 2, 3, for 1 use D7; line 3 omit 2, 3, for 5 use Cm; line 4 omit 3, 5; line 6 omit 2, 3, for 1 use D7; line 7 omit 2, 3, for 5 use Cm; line 8 omit 3, 4, 5, for 2 use D7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**GOOD NIGHT SWEETHEART**—Line 3 omit 1, 2; line 4 for 1 use Bbm; line 7 omit 7, 8.—1=D; 2=A; 3=E7; 4=B7; 5=F#7.

**IF I HAD YOU**—Line 2 omit 3; line 4 omit 4; line 5 omit 3, 4, for 5 use Dbm; line 6 omit 2, for 3 use Dbm; line 7 omit 3, for 1 use Dbm, for 4 use Dbm; line 9 omit 4.—1=D; 2=A; 3=E7; 4=B7; 5=F#7.

**JUST AN ECHO IN THE VALLEY**—Use all chords as shown.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**MARY HAD A LITTLE LAMB**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**M-I-S-S-I-S-S-I-P-P-I**—Line 3 omit 5.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**MY BLUE HEAVEN**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**OVER THE RAINBOW**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**PAGAN LOVE SONG**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**SAM, THE OLD ACCORDION MAN**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**SANTA CLAUS IS COMIN' TO TOWN**—Line 2 omit 2, 4, 6, for 5 use G7; line 3 omit 5; line 4 omit 2, 4, 6, for 3 use G7; line 7 omit 2, 4, 6, for 5 use G7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**THAT LUCKY OLD SUN**—Line 1 omit 3; line 3 omit 5; line 4 omit 2.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**THE WALTZ YOU SAVED FOR ME**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**TWINKLE TWINKLE LITTLE STAR**—Use all chords as shown.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**WHEN I GROW TOO OLD TO DREAM**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**WHEN THE MOON COMES OVER THE MOUNTAIN**—For Chord Organ arrangement see "23 Famous Popular Songs" album.

**WONDERFUL ONE**—Line 1 omit 3, for 1 use Cm; line 3 omit 2, 5, for 3 use Cm, for 4 use D7; line 5 omit 4, for 2 use Cm, for 3 use D7; line 7 for 5 use Cm; line 8 omit 2, 3, 7, 8, for 1 use D7; line 9 omit 3, 4, for 2 use D7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**The Witmark Ukulele Song Book — M. Witmark & Sons, 619 West 54th Street, New York 19, N. Y. 60c**

**ABSENCE MAKES THE HEART GROW FONDER** (Longing To Be Near Your Side)—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7. (Continued on back page)

## NEW CHORD ORGAN FOLIO

A number of leading publishers are preparing new folios of Chord Organ arrangements, which are much in demand by Chord Organ owners. Now being published is an especially fine folio by G. Schirmer, Inc., 3 E. 43rd St., New York, N. Y., which will be available through your dealer or direct from the publisher in another couple of weeks. The following list of contents includes many songs which have been requested: Allah's Holiday; Alt Wien (Old Vienna); Auf Wiedersehn; By the Bend of the River; Giannina Mia; I Wonder as I Wander; If I Could Tell You; In My Garden; Into The Night; Let My Song Fill Your Heart; Mah Lindy Lou; On the Road to Mandalay; Open Road, Open Sky; Sweethearts; Sylvia; Sympathy; The Donkey Serenade; The Road to Paradise; To My Mother; Trees; and Will You Remember.



## Comments

VOL. 1, NO. 2

APRIL, 1952

## THE CHORD ORGAN SEES SERVICE

Lots of people are having lots of fun with the Chord Organ, and writing and telling us about it. One of the most interesting letters we've received came from a Sergeant at an Air Force Base, who said:

"Being in the service, this organ is more than suited for a person who travels as much as I do. Your instrument has given more pleasure to the men in my organization than any other device. It has brought complete relaxation to many of the men in the squadron, and much to their surprise, many of them have learned to play it.

"I have always wanted to play an organ, but never had the opportunity to take lessons on the instrument. With the Chord Organ, a new door to relaxation has been opened. I recently played the Chord Organ in a duet with a standard Church Model organ, and both the regular organist and myself were amazed at the results.

"I also demonstrated the Chord Organ to several members of the Royal Air Force that were attached to the organization, and one of them sat down in front of the keyboard and played the organ with great skill. It was the first time he had ever played *any* organ at all."

## SCHUMANN'S "TRÄUMEREI"

Robert Schumann (1810-1856) was a German composer and pianist. He ranks with Schubert as a composer of songs, and with Liszt and Chopin as a composer of piano music. "Träumerei" remains, without doubt, his most popular composition and is one of the world's favorite classic melodies. This piece occurs as one of thirteen in Schumann's piano suite, "Scenes from Childhood". The "Träumerei" was first played in public by Clara Wieck, a concert pianist, who later became Schumann's wife. It is interesting to note that it was her playing of this particular selection which first attracted the attention of the musical public and critics to Schumann's ability as a composer. Up to this time, his musical works had failed to secure notice.

"Träumerei" is constructed upon a single, arpeggio-like theme which, while very simple, is nevertheless of great charm and has tender appeal. It lends itself beautifully to Chord Organ arrangement and should be played slowly with much expression and feeling ("träumerei" is German, meaning "a reverie"). The left pedal and chord bar should be held pressed in a sustained manner. While frequent chord button changes are scored, you will find that they are easy to manage because the music progresses so slowly.

In recent years, "Träumerei" has come to be recognized as a melody admirably suited to the 'cello. If you want to play the arrangement shown below as a 'cello solo, use the

registration: . For a


violin solo, use .


## TRÄUMEREI

R. SCHUMANN



Slowly

Lowest Manual Key is 





FLAT  
Square Notes ☐

Traümerei - 2

2 = F  
1 = B $\flat$  3 = C7





## NEW FOLIO

Here is the second of the "Simplified Popular Song Hits for the Chord Organ" folios, published by Ethel Smith Music Corp., 119 West 57th St., New York 19, N. Y. This folio, like folio #1, contains 15 of the most popular hit songs especially arranged for the Chord Organ, and is a wonderful buy at \$1.50. The first folio is also still available at the same price. Folio #2 contains: "Cry"; Please, Mr. Sun; The Little White Cloud That Cried; Slow Poke; Shrimp Boats A'Comin'; Tell Me Why; Bermuda; Dance Me Loose; Alone and Forsaken; Wishin'; Retreat; The Dipsy Doodle; Why Don't You Love Me; Twilight Time; and Streamlined Cannon Ball. These folios also contain very simple instructions for learning to read the melody line of standard music so you can readily play the songs in this folio.

## WANT TO PLAY POPULAR FAVORITES ON YOUR CHORD ORGAN?

(Continued from Page 1)

**AM I BLUE?**—Line 2 omit 3, 6, for 2 use D7, for 5 use C7; line 3 omit 4, 7, for 3 use D7, for 6 use C7; line 4 omit 7; line 5 omit 1, 3; line 6 omit 5, for 4 use D7; line 7 omit 3, for 2 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**CAN'T YOU HEAR ME CALLIN', CAROLINE?**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**HEIDELBERG (Stein Song)**—Use all chords as shown.—1=D; 2=A; 3=E7; 4=B7; 5=F#7.

**I LIKE MOUNTAIN MUSIC**—Line 1 omit 2, 3, 4, 5, 6, 7, 8; line 2 for 3 use G-; line 3 omit 1, 2, 3, 4, 5, 6, 7, 9, 10, 11; line 4 omit 4, 5; line 6 omit 2, 3, 5, 6, 7, 8, for 1 use G7; line 7 omit 1, 2, 3, 5, 6, 7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**LET THE REST OF THE WORLD GO BY**—Line 3 omit 4, 5, 6, for 3 use D7; line 4 omit 2.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**LOVE ME, AND THE WORLD IS MINE**—Use all chords as shown.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**MOTHER MACHREE**—Line 4 omit 5.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**MY WILD IRISH ROSE**—Use all chords as shown.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**SING ALONG!**—Line 1 omit 2; line 3 omit 2.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**SMILIN' THROUGH**—Line 1 omit 2, 6, 7; line 2 omit 2, 3.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**STRUMMING (I Just Keep Strumming Along)**—Line 5 omit 7; line 6 omit 2, 3, 4.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**SUNRISE AND YOU**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**THAT'S AN IRISH LULLABY (Too-ra-loo-ra-loo-ral)**—Line 1 for 4 use D-; —1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**THAT WONDERFUL MOTHER OF MINE**—Line 2 omit 2, 3; Line 4 omit 5, 8, for 7 use D-; line 5 omit 2, 3.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**THERE'S A LONG, LONG TRAIL**—Line 2 for 4 use C; line 3 omit 2, 3; line 5 omit 3, 4, for 1 use C.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**WHEN IRISH EYES ARE SMILING**—Use all chords as shown.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**WHERE THE RIVER SHANNON FLOWS**—Use all chords as shown.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**WILL YOU LOVE ME IN DECEMBER AS YOU DO IN MAY?**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**WYOMING LULLABY (Go To Sleep, My Baby)**—Line 1 omit 2, 3, 6, 7; line 2 omit 2, 3; line 3 omit 3, 4, 7, 8.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

## 20 All-Time Ukulele Hit Paraders—Chas. H. Hansen Music Co., 119 West 57th St., New York 19, N. Y. 75c

**ALWAYS IN MY HEART**—Line 1 omit 2; line 2 omit 1; line 5 omit 2; line 6 omit 1, 2.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**BOOTS AND SADDLE**—Line 1 for 4 use D7; line 5 play 1 back one measure.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**DEEP IN THE HEART OF TEXAS**—Use all chords as shown. 1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**GEORGIA ON MY MIND**—Line 1 omit 5, for 4 use Bbm; Line 2 omit 5, for 4 use C7; Line 3 omit 5, for 4 use Bbm; Line 4 omit 3, for 2 use C7; Line 5 omit 6, 7, for 3 use Dm; Line 6 omit 6, for 5 use Bbm; Line 7 omit 5, for 4 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**GREEN EYES**—Line 2 for 1 use Bb.—1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

**I GOTTA HAVE MY BABY BACK**—Line 1 omit 4, 5; line 3 omit 4, 5; line 4 omit 4, for 3 use C7; line 5 omit 2, 3, 6, 7; line 7 for 1 use Gm7; line 8 omit 2, 3; line 9 omit 3, for 2 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**I LOVE YOU SO MUCH IT HURTS**—Line 1 for 1 use F; line 2 omit 2, 3, 4; line 4 for 1 use F; line 5 omit 2, 3; line 6 omit 3, 5, 7, for 4 use D7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**IT MAKES NO DIFFERENCE NOW**—Line 1 omit 2, 3; line 2 omit 2, 4; line 3 omit 1, 2, 3; line 4 omit 2, 3; line 5 omit 1.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**JUST BECAUSE**—Line 2 omit 1, 2; Line 3 omit 1, 2; line 5 omit 3; line 6 omit 1, 4, 5.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**MY ADOBE HACIENDA**—Line 1 omit 2, 4, 5, 6, 7; Line 2 omit 4, 6, 7, 8, 9; line 5 omit 3, 5, 6, 7, 8.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**MY DADDY IS ONLY A PICTURE**—Line 1 omit 2, 3, 4, for 1 use C7; line 4 omit 1, 2, 3, 4; line 6 omit 3, for 2 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**OKLAHOMA WALTZ**—Line 1 omit 2, 3; line 3 omit 1, 2; line 5 omit 1, 2; line 6 omit 2, for 1 use G7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**ONE HAS MY NAME THE OTHER HAS MY HEART**—Line 1 omit 2, 3, for 1 use Bb; line 2 omit 2, 4, for 3 use F7, for 6 use Bb-; line 4 for 3 use F-; line 5 omit 2, 3; line 6 omit 2, 3; line 7 omit 5; line 8 omit 1.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**ROCKIN' CHAIR**—Line 2 omit 2, 3, 5, for 4 use C7; line 6 omit 6, for 5 use F7; line 7 omit 6, 7.—1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

**SLIPPING AROUND**—Line 1 omit 2, 3, 5; Line 2 omit 2; Line 3 omit 2, 3, 4, 6; Line 4 omit 2; Line 5 omit 2, 3; Line 6 omit 3, 4; Line 7 omit 3, 4, 6; Line 8 omit 2.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**THERE'S A NEW MOON OVER MY SHOULDER**—Line 4 omit 5; line 5 omit 3, 4, 5, for 2 use D7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**TOOLIE OOLIE DOOLIE**—Line 6 omit 5, 6.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**WHEN MY BLUE MOON TURNS TO GOLD AGAIN**—Use all chords as shown.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**YOU ARE MY SUNSHINE**—Line 1 omit 2, 3; Line 3 omit 2, 3; Line 4 omit 2, 3; Line 5 omit 5; Line 6 omit 1.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**YOU CAN'T BE TRUE**—Line 1 for 2 use Bb-; line 2 omit 1; line 3 omit 2, 3, for 4 use Bb-; line 4 omit 1, 2, 4, 5, for 6 use Bb-; line 6 for 1 use Bb-, for 5 use Bb-; —1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

## HOW TO IMPROVE YOUR PLAYING

Many enthusiastic Chord Organ owners are asking us, "What instruction material should I get in order to further perfect my playing on my organ?" These players tell us that they are doing fine, but would like to develop a real organ style.

There are a number of easy organ instruction books which have been written for the larger Hammond Organs but which serve as well on the Chord Organ. These books teach you the fingering, legato style of playing, and basic rhythms which are desirable for professional effects. If you would like a list of such instruction material, we will be glad to send it to you on request.

## SUGGESTED CHORD REVISIONS for 10 Most Popular Songs

**A GUY IS A GUY**—23 omit 4, 6.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**ANY TIME**—22 for 2 use B7; 31 omit 3, for 2 use Am7, for 6 use B7; 32 omit 2, 3; 33 for 3 use E-; 34 omit 2, for 5 use B7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**BE MY LIFE'S COMPANION**—22 omit 2, 3; 23 omit 5, 6, for 3 use C+; 24 omit 1, 2, 3; 25 omit 5, for 3 use C+; 31 for 2 use Bbm; 32 omit 2, 6, 7; 33 omit 2, 3; 34 omit 5, for 3 use C+; 35 for 1 use Bbm; 51 omit 2, 3; 52 omit 5, for 3 use C+; 53 for 2 use Bbm.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**THE BLACKSMITH BLUES**—25 for 1 use Bb-; for 3 use Bb-; 35 for 1 use B7; for 3 use E7; for 5 use B7.—1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

**WHEEL OF FORTUNE**—22 for 3 use A-; 23 omit 1, 2, for 4 use G-, for 8 use A-; 24 omit 4, 5; 31 for 2 use Fm, for 4 use A-; 32 omit 3, for 5 use A-; 33 omit 3; 34 for 1 use A-; 35 omit 2, 4, for 3 use G7, for 9 use B7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**CRY—THE LITTLE WHITE CLOUD THAT CRIED—TELL ME WHY—SLOW POKE and PLEASE, MR. SUN**—See Ethel Smith Album, "Simplified Popular Song Hits No. 2" for complete Chord Organ Arrangements.



HAMMOND

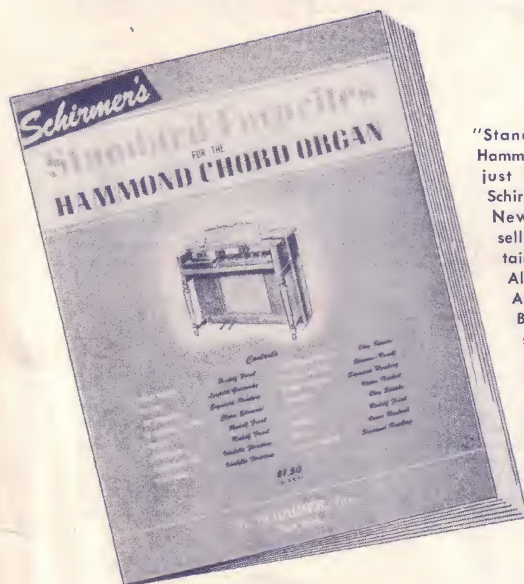
# CHORD ORGAN

# Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

VOL. 1, NO. 3

JUNE, 1952

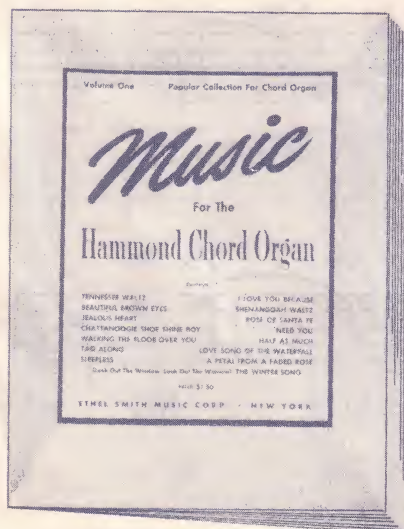


"Standard Favorites for the Hammond Chord Organ" has just been released by G. Schirmer, Inc., 3 E. 43rd St., New York 17, N. Y., and sells for \$1.50. This book contains 16 songs as follows: Allah's Holiday; Alt Wien; Auf Wiedersehn; By The Bend Of The River; Chanson; Giannina Mia; If I Could Tell You; In My Garden; On The Road To Mandalay; Open Road, Open Sky; The Road to Paradise; Sweethearts; Sylvia; Sympathy; Trees; Will You Remember (Sweetheart).

## NEW FOLIOS FOR THE CHORD ORGAN

Many Chord Organ owners will be happy to know that two wonderful new folios of Chord Organ arrangements have just been published, and can be ordered either from your dealer or direct from the publishers.

These arrangements provide very beautiful effects, and the melody lines are so simple that they can be read even by those who have not previously read music, if they will spend half an hour with the "Transition from Picture Music to Standard Music" and do a little practising. It's well worth while!



Here is Volume 1 of "Popular Collection for Chord Organ Music" published by Ethel Smith Music Corp., 119 West 57th St., New York 19, N. Y. This folio contains fifteen favorite songs and sells for \$1.50. Included are: Tennessee Waltz; Beautiful Brown Eyes; Jealous Heart; Chattanooga Shoe Shine Boy; Walking the Floor Over You; Tag Along; Sleepless; I Love You Because; Shenandoah Waltz; Rose of Santa Fe; Need You; Half as Much; Love Song of the Waterfall; A Petal From a Faded Rose; (Look Out The Window, Look Out The Window) The Winter Song. This folio also contains very simple instructions for learning to read the melody line of standard music so you can readily play the songs in this folio.

## LISZT'S "LIEBESTRÄUM"

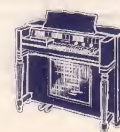
Many Chord Organ owners have asked for an arrangement of Liszt's celebrated "Liebestraum." We are pleased to include one on pages 2, 3, and 4 of this issue of Chord Organ Comments.

Franz Von Liszt (1811-1886) was not only one of the greatest concert pianists of all time, but was also a composer of over a thousand musical works. The third "Liebestraum" (meaning, "dreams of love") is his most famous work and is the last of a set of three piano nocturnes. In these three pieces, Liszt endeavors to express his ideas of the different kinds of human love in much the same way as a poet might have done in a group of sonnets. According to Liszt's own statement, "the third 'Liebestraum' deals with the love of a mature man in the emotional vigor of his prime, a man familiar with life's vicissitudes, its struggles and disappointments, its transient joys and fleeting hopes; a man tempered in the fires of experience, hardened by the constant buffetings of fate yet preserving through all, in the secret temple of his innermost heart, a clear and deathless flame on the altar of his ideals." From this statement and from hearing the music, one quickly gathers that the purpose of the "Liebestraum" is to musically portray the intense struggle between the raging tide of emotion and the rock of dominant will. This feeling of conflict is magnificently portrayed by the many long and poignant repeated notes contained in Liszt's score.

**REGARDING "LIEBESTRÄUM" NOTATION:** You may have noticed that this selection is scored in a slightly different manner from other Chord Organ arrangements. Instead of using the square notes to indicate signature sharps or flats, we have used standard notes and included an accidental sign (# or b) before each note affected by the signature. In playing the "Liebestraum" you do not have to remember the "F#" in the key signature. Whenever an "F#" note occurs, you will find that it is appropriately marked with a "#" sign. Also, repeated accidentals within a measure are separately marked. **THUS, EACH NOTE IS COMPLETE IN ITSELF AND DOES NOT IN ANY WAY DEPEND ON THE KEY SIGNATURE OR OTHER PREVIOUS ACCIDENTALS. MERELY PLAY EACH NOTE EXACTLY AS SHOWN.** This is called "atonal" notation and has been suggested by several Chord Organ owners. We welcome your comments—pro and con—in regard to this type of music notation. If you like it and find the music easier to play, we will use it in future issues of Chord Organ Comments.

## CHORD ORGAN PIN

So many people have asked for a Chord Organ pin like the Hammond Organ pin that Ethel Smith Music Corp., who put out the original organ pin, has just brought out a beautiful Chord Organ pin. It is just \$1.50 including tax and postage, is gold finished with black enamel. Address is: 119 West 57th St., New York 19, N. Y. Every Chord Organ owner will want one.





# LIEBESTRÄUM

(NOCTURNE No. 3)



FRANZ LISZT

*Poco allegro con affetto*

Lowest Manual Key is

Chord labels and fingering numbers (in red) are provided for each measure:

- System 1: G (2), B7 (6), E7 (5)
- System 2: A7 (4), D7 (3), G (2), B7 (6)
- System 3: E7 (5), A7 (4), D7 (3)
- System 4: G (2), Cm (1m), G (2), Em (5m)
- System 5: B (6mj), B (A♭m), E♭ (E♭), Cm (1m)
- System 6: D (3mj), Cm (1m), D (3mj), Cm (1m), D (3mj), Cm (1m), NC



B $\flat$  A G F $\sharp$  D F $\sharp$  A C E $\flat$  D D C $\sharp$  B $\flat$  B $\flat$   
 D7 D G7 E $\flat$  D C7 F7 B $\flat$  G G F7 A  
 B $\flat$  C B $\flat$  G F $\sharp$  F D7 D G7 B E $\flat$   
 D E $\flat$  D $\flat$ m F $\sharp$ 7 G $\sharp$  A $\sharp$  B D $\sharp$  C $\sharp$  B B  
 Em B A $\sharp$  B C $\sharp$  D $\sharp$  B D $\sharp$  A $\flat$ m D $\sharp$  D $\sharp$   
 D $\sharp$  E $\flat$  G G7 C7 A $\flat$  F7  
 B $\flat$ 7 C E $\flat$  F $\sharp$  E $\flat$  E $\flat$  C B $\flat$  B $\flat$  G G7  
 G- C7 Em C7 A7 F $\sharp$  E F $\sharp$  A m B A G  
 2- 17 5m 17 4 4m



4

A7 C G- NC F# E

4 1 2- NC

D9 D7 NC G B7 E7

39 3 NC 2 6 5

C B A7 D7 G B

4 3 E F# G A 2 D

B7 B E B Dm Em G- Cm

6 5mj 3m 5m 2- 1m

Dm F- Bbm Am7 D7

3m F- Bbm 4m7 3

G B7 E D- G- F Eb7 Eb-

2 6 5mj 3- 2- F Eb7 Eb-

Ab- Ab Am7 D7 G C G

Ab- Ab 4m7 3 2 1 2



HAMMOND

CHORD ORGAN

## Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

VOL. 1, NO. 4

OCTOBER, 1952

## Wonderful New Chord Organ Music



Volume 1 of this wonderful Chord Organ series of folios published by Ethel Smith Music Corp., 119 W. 57th Street, New York 19, N. Y., was reviewed in the June "Comments." Here are volumes 2, 3, 4 and 5. Volume 5 of the "Music for the Hammond Chord Organ" is devoted to the famous popular song hits of the early twenties, including words; priced at \$1.50 as are the other folios by this firm. Included are: Arrah Go On, I'm Gonna Go Back to Oregon; How 'Ya Gonna Keep 'Em Down on the Farm; I'd Love to Fall Asleep and Wake Up in My Mammy's Arms; If I Knock the "L" Out of Kelly; I'll Be Happy When the Preacher Makes You Mine; Just a Baby's Prayer at Twilight; Let By-Gones Be By-Gones; My Mammy; Old Pal; Rock-A-Bye Your Baby with a Dixie Melody; Down Among the Sleepy Hills of Ten-Ten-Tennessee; Tuck Me to Sleep in My Old Tucky Home; When the Angelus Is Ringing; Yaaka Hula Hickey Dula; You're a Million Miles from Nowhere. As we go to press Volume 6 was just received and is shown at left.



Here is a new album containing the 18 best and most popular Victor Herbert songs; this wonderful music is particularly effective when played on the Chord Organ, whose rich and vibrant tones are perfect for this music. Priced at \$2.50, this folio is well worth it as you will enjoy many hours of the most beautiful popular music ever written, yet they are easy to play. Order from M. Witmark & Sons, 488 Madison Ave, New York 22, N. Y., or from your Hammond dealer.

So many fine folios of arrangements for the Hammond Chord Organ have appeared since the last issue of "Comments" that we scarcely have room to show them and hope you can read the titles because we haven't got room to list them all. Moreover, there are more Chord Organ folios on the presses, so that a constant supply of the world's most popular music is assured.

Many Chord Organ owners are writing to us and sending checks for these various Chord Organ folders. We do not stock any music, other than that which comes with the instrument, so we are forced to return such checks and ask that the order be sent to the publisher. You will save much time if you will send your order and payment direct to the publishers, whose addresses are given on this page.

To the right is folio No. 3 of Ethel Smith's "Simplified Popular Song Hits" for Hammond Chord Organ. Included are: Any Time; The Blacksmith Blues; Here in My Heart; I Get Ideas; I'm Sorry, I'm Yours; It's Meant to Be That Way; Just a Little Lovin'; Lonesome and Blue; Mountains in the Moonlight; There's a Pawn Shop on a Corner in Pittsburgh, Pennsylvania; Time to Go; Walkin' to the Mailbox; Wheel of Fortune; Wonder. Price \$1.50.





## Comments

VOL. 1, NO. 4

OCTOBER, 1952

## AND NOW—THE WORLD OF MUSIC IS YOURS

Chord Organ owners sometimes wonder why we urge them to start playing from the standard music we supply as quickly as possible. "We love the picture music," they tell us. "It's so easy."

True, and the picture music has been the means of bringing new pleasure and satisfaction to many, many thousands of people. In fact, it is a tremendous thrill to be able to play the selections you've known and loved all your life, to be able to make your own music instead of just listening to others. As you go on and become more proficient, however, you begin to want to play more music, to play chords with your right hand instead of the single notes of the picture music, in fact, to be able to play *everything* and not just the selections arranged in picture music. One Chord Organ owner, who three months ago couldn't even play "chop-sticks" on the piano, recently asked us for the Warsaw Concerto arranged for the Chord Organ!

Having become familiar with the keyboard through the picture music, a half hour with the "Transition from Picture Music to Standard Music" and you'll be able to read any melody line. And then the whole world of music is yours—and a fascinating world you'll find it, with endless choice of pieces.

## WHISPERING HOPE

Alice Hawthorne's "Whispering Hope" has been a perennial song favorite for almost three generations. Several years ago it skyrocketed into top hit popularity. Many Chord Organ owners have requested a Chord Organ arrangement of this selection and we are pleased to include one with this issue of Chord Organ Comments.

You will note that this piece, for the most part, is arranged in a duet style with two notes scored for the right hand. The higher note is the "melody note," and the lower note is the "countermelody note." *At first, we recommend that you learn "Whispering Hope" by playing the higher melody notes only. After you have learned to do this easily, add the lower countermelody notes.*

You will find that your Chord Organ is most wonderfully and unusually equipped for playing in duet style (two or more keys played at the same time on the keyboard). This is because there are two separate tone generating systems both of which are controlled by the right hand on the keyboard. These two systems operate on entirely different principles. One system is called the "Organ Division" and is controlled by the "Strings" and "Flutes" stops. The other is the "Solo Division" and is controlled by the eleven solo stops to the right. When several keys of a chord are held down at the same time, the Organ Division will sound *all the keys*, but the Solo Division will sound *only the highest key*. Thus, the highest key is always tonally differentiated and emphasized with respect to any lower keys which may be pressed at the same time. In the "Whispering Hope" arrangement you will note that the familiar melody is scored as the higher notes. Thus, it will always be emphasized by whatever solo stops are used. Many interesting duet style possibilities are thus presented in which the melody sounds in interesting tonal contrast with the countermelody. For example, try "Whispering Hope" with this

registration: 

(Continued on page 4)

## WHISPERING HOPE



ALICE HAWTHORNE

Moderato

Lowest Manual Key is 



Soft as the voice of an an - gel,

Breath - ing a les - son un - heard, Hope, with a

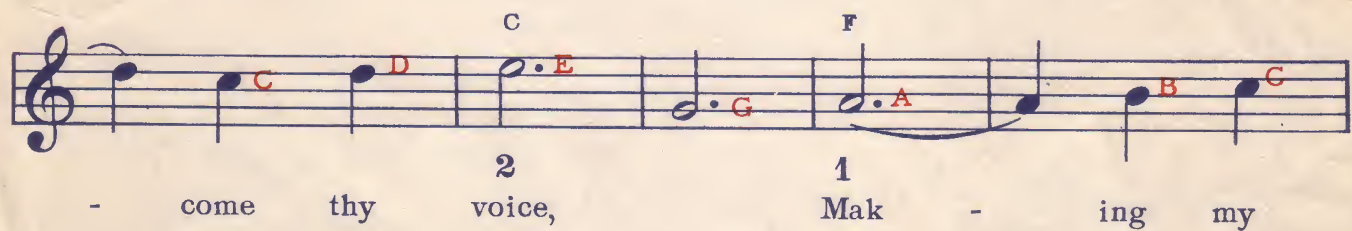
gen - tle per - sua - sion, Whis - pers her com - fort - ing

2 = C  
1 = F 3 = G7





## CHORUS





**Ukulele Hits—Santly-Joy, Inc. Music Publishers,  
1619 Broadway, New York, N. Y.**

**75c**

**AN APPLE FOR THE TEACHER**—Line 2 omit 2, 3; line 6 omit 7, 8, for 5 use D-, for 6 use A7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**CANDY AND CAKE**—Line 1 omit 2, 3; line 2 omit 1, 2, 3, 4, 7; Line 3 for 1 use G7, for 6 use Em, for 7 use A7; line 5 omit 1, 2, 3, 4, 7; line 7 for 3 use A7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**CHI-BABA CHI-BABA (My Bambino Go To Sleep)**—Line 1 omit 2; line 2 omit 3; line 3 omit 3; line 4 omit 3; line 6 omit 1; line 8 omit 3, 5, for 2 use G7; line 9 omit 3.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**EAST OF THE SUN (And West Of The Moon)**—Line 2 for 3 use Cm; line 5 for 3 use Cm; line 6 for 2 use Cm; line 7 for 3 use Cm.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**HONEYSUCKLE ROSE**—Line 1 for 2 use C7, for 4 use C7, for 6 use C7; Line 2 omit 1; line 3 omit 1, for 3 use C7, for 5 use C7, for 7 use C7; line 4 omit 1; line 5 omit 6, for 3 use F-; line 6 omit 2, for 1 use F7, for 6 use G-; line 7 omit 2, for 1 use G7, for 5 use C7, for 7 use C7; line 8 omit 3, for 2 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**IT'S LOVE-LOVE-LOVE**—Line 4 omit 4, for 3 use F7; line 5 omit 2, for 1 use F7; line 6 omit 2, for 1 use F7; line 7 omit 2, for 1 use F7.—1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.

**IT'S THE TALK OF THE TOWN**—Line 6 for 4 use Cm.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**I'VE GOT A POCKETFUL OF DREAMS**—Line 1 omit 3, 5, 6, for 2 use G7; line 2 omit 1, 2, 7, 8, for 6 use D7; line 3 omit 3, 5, 6, 7, 8, for 2 use G7; line 4 omit 4, 5, 7, 8, 9, for 3 use D7; line 5 omit 2, 3, 4, 6, 8, 9, 11, for 1 use G7, for 7 use G7; line 6 omit 2, 3, 4, 6, 7, 9, for 1 use A7, for 8 use A7; line 7 omit 3, 5, 6, 7, 8, for 2 use G7; line 8 omit 4, 5, for 3 use D7.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**LAVENDER BLUE (Dilly Dilly)**—Line 1 omit 4, for 3 use C7; line 2 omit 6, 8, for 7 use G7; line 3 omit 4, for 3 use C7; line 4 omit 4, 6, for 5 use G7; line 5 for 3 use A7; line 7 omit 2, 3, 4, 6, 7, 8, 12, for 1 use D7, for 5 use G7, for 11 use C7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**LITTLE DUTCH MILL**—Line 2 omit 2, 3; line 4 omit 2, 3; line 5 omit 2, 3, 5; line 6 omit 2, 3, 4, for 6 use G7; line 8 omit 3, 5, 7, for 2 use C7, for 6 use C7.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**MAMA I WANNA MAKE RHYTHM**—Line 1 omit 2, 3, 4, 5, 6, for 1 use G6; line 2 omit 1, 6, for 5 use D7; line 3 omit 6; line 4 omit 4, 5, 6, 7, 8, for 3 use G6; line 5 omit 1, 6, for 5 use D7; line 6 omit 6; line 8 omit 2; line 9 omit 3, 4, 5, 6, 7, for 2 use G6; line 10 omit 1; line 11 omit 4.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**MY DREAMS ARE GETTING BETTER ALL THE TIME**—Line 1 omit 2; line 2 omit 2, 3; line 3 omit 2; line 4 omit 2, 3, 5, for 7 use Cm; line 5 omit 4, 5, 6, for 3 use A7; line 6 omit 3; line 7 omit 4, 5.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**MISS YOU**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**MY FOOLISH HEART**—Line 4 for 2 use Dm; line 5 omit 5; line 10 for 4 use G7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**OL' MAN MOSE**—Use all chords as shown.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**ONE, TWO, BUTTON YOUR SHOE**—Line 1 omit 8, for 6 use Db7, for 7 use D; line 2 omit 1, 4, for 5 use E7; line 3 omit 8, for 6 use Db7, for 7 use D; line 4 omit 1, 4, for 5 use E7; line 6 omit 3, 4, 5, for 2 use A7; line 7 omit 8, for 6 use Db7, for 7 use D; line 8 omit 1, for 4 use E7.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**PENNIES FROM HEAVEN**—Line 3 omit 3, 4; line 4 omit 3; line 7 omit 2, 3, 6, 7, for 4 use G+, for 8 use A7.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

**PLAYMATES**—Line 1 omit 3, 5, 6; line 2 omit 2, 3, 4; line 3 omit 3, 5, 6; line 5 omit 3, 6; line 6 omit 3, 4, 6, 7, 9, for 8 use G7; line 7 omit 3, 5, 6; line 8 omit 2, 3, 4; line 9 omit 3, 5, 6; line 10 omit 2, 3.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**SOUTH SEA ISLAND MAGIC**—Line 1 omit 3; line 2 omit 3, for 2 use D7; line 3 omit 5; line 4 omit 3, for 2 use D7, for 5 use Cm; line 6 omit 2, for 1 use B; line 7 omit 5, for 4 use D7; line 8 omit 3; line 9 omit 2, for 1 use D7, for 4 use Cm.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**SWEET LILANI**—Use all chords as shown.—1=Bb; 2=F; 3=C7; 4=G7; 5=D7; 6=A7.

**TAKE IT EASY**—Use all chords as shown.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**TO YOU SWEETHEART, ALOHA**—Line 3 omit 3, 7, 8, for 1 use C, for 2 use A-, for 6 use G; line 4 omit 9; line 6 omit 3.—1=C; 2=G; 3=D7; 4=A7; 5=E7; 6=B7.

**UNDER A BLANKET OF BLUE**—Line 2 omit 4, for 3 use A7; line 4 omit 5, for 4 use A7.—1=G; 2=D; 3=A7; 4=E7; 5=B7; 6=F#7.

**WHEN PAW WAS COURTIN' MAW**—Line 1 omit 5; line 2 omit 1, 2, 5, 7, for 6 use A7, for 8 use D7; line 3 omit 6; line 4 omit 1, 2, 5, 7, for 6 use A7, for 8 use D7; line 5 omit 2; line 6 omit 4, 5, for 1 use A7; line 7 omit 4, 5, 6; line 8 omit 2, 4, for 3 use A7, for 5 use D7.—1=F; 2=C; 3=G7; 4=DA7; 5=A7; 6=E7.

**ZIP-A-DEE DOO-DAH**—Line 1 omit 2, 3, 4; line 2 omit 5, 6, 7; line 3 for 4 use G7; line 4 omit 2, 3, 5, 6, 8, 9, for 4 use C; line 5 omit 3, 4, 5.—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.

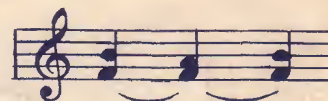
Note that the melody actually *sounds lower* than the counter-melody even though the melody is *played higher* on the keyboard than the counter-melody. This is because the "BASS" solo register stop causes the Solo Division to sound one octave lower than the Organ Division. Hence, the higher key sounds lower than the lower key. Note also that the melody has a prominent bass clarinet quality without vibrato whereas the counter-melody has a soft high violin-like quality with vibrato. The resulting duet effect of two separate and different orchestral instruments is startlingly real and pleasing to hear.

When playing in duet style, be careful to always hold down the higher melody keys in a smooth and sustained manner. In other words, don't release one melody key until you have pressed the next melody key. Organists call this "legato touch." Should you inadvertently release the higher melody key while still holding down the lower counter-melody key, you will find that your solo tone will temporarily play the counter-melody note until you again play another melody note.

This, of course, is not desired. Thus, *keep in mind that a melody key should always be held down if you are also playing a lower counter-melody key.*

If the music indicates repeated melody notes, you have a choice of two possibilities. One, of course, is merely to repeat both the melody and counter-melody keys. The other is to sustain (hold down) the melody key and to create the rhythmic illusion of repeated melody notes by playing the counter-melody notes in a detached manner. This latter technique is often used by professional organists. It produces an extremely smooth tonal effect.

Note also that when the melody note changes but the counter-melody remains the same, the smoothest and most desirable effect is obtained by holding the counter-melody in a sustained manner. The sheet music usually indicates this by "tying" the counter-melody notes thus:



With a little practice these playing styles become very easy to do. The beautiful duet effects made possible by the dual tone generating systems are well worth the little added effort of concentration.

Other interesting duet stop combinations that may be used with "Whispering Hope" are:

For a high violin melody with low violin counter-melody, use:



For a low cello melody with flute counter-melody, use:



For a high flute melody with low flute counter-melody, use:



For a multi-octave full organ melody with violin counter-melody, use:



If you are interested in learning other Chord Organ pieces arranged in duet style we recommend the following:

Auf Wiedersehen  
Giannina Mia  
Open Road, Open Sky  
Alt Wien

“Standard Favorites for  
Hammond Chord Organ”  
(Published by G. Schirmer)

Cold, Cold Heart  
Turn Back The Hands of Time  
Don't Trade Your Love For Gold  
Whispering Shadows

“Simplified Popular Song  
Hits for Hammond Chord  
Organ—No. 1”  
(Published by Ethel Smith  
Music Corp.)



HAMMOND

## CHORD ORGAN

## Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

VOL. 1, NO. 5

DECEMBER, 1952

MERRY CHRISTMAS  
ON YOUR CHORD ORGAN

There's so much Christmas music to tell you about in this issue that we can scarcely crowd it in. You'll want some of the wonderful folios shown to the left; you'll want to try the Chord Revisions below on some of the popular Christmas music, and we think you'll enjoy playing the Chord Organ arrangements of five Christmas Carols on the next three pages.

## Christmas Carols

O Tannenbaum (O Christmas Tree) is a very old German chorale which, in that country, is rivaled only by *Stille Nacht* (Silent Night). The melody is well-known in America where several of the states have used it for their official songs. Of these, "Maryland, My Maryland" is probably the most popular. The beautifully moving music of *While Shepherds Watched Their Flocks By Night* is derived from a melody by Handel. The lyrics date back to 1700 at which time they were composed by Nahum Tate who was a friend of the famous poet, Dryden. Adolphe Adams' *O Holy Night* (Cantique De Noel) is generally recognized as one of the most lovely French noels ever written. It was first performed in the great cathedrals of Paris. Today it is a universal favorite in all Christendom. The music for *Joy To The World* is the famous Lowell Mason adaptation of Handel's *Antioch* from the *Messiah*. *I Heard The Bells On Christmas Day* was composed by J. Baptiste Calkin, a popular London organist, in 1872. The lyrics are from Longfellow's poem, *Christmas Bells*.

You will find your Chord Organ ideally suited for playing Christmas carols. There are two very distinct ways of playing carols. To explain, the word "carol" is derived from the Italian "carola" (meaning "a ring-dance with singing") as well as the old French "querole". Thus, the original carols were sung with gaiety as exemplified in the old English custom of *wassailing* in which the revelers offered hot drinks in exchange for gifts. The Church frowned upon this levity and for many years excluded the carols. However, today most of the carols are played with great tonal dignity on church organs throughout the world. To produce this church-like sonority with your Chord Organ, be sure to use all three of your VIBRATO CANCEL stops. A good church organ combination is:



If, on the other hand, you want to impart a cheerful and gay quality to your carols, do not use the VIBRATO CANCELS. The *vibrato effect* is a periodic raising and lowering of the organ's pitch which is similar to that produced by a violinist as he shakes his left hand back and forth on the strings. This produces the emotional warmth which is so important to most all music except church organ music where it is often out of character. Therefore, to produce the effect of the church organ, use your VIBRATO CANCEL stops.

## SUGGESTED CHORD REVISIONS for popular Christmas Songs

**CHRISTMAS IN KILLARNEY**—32 omit 5, 6; 35 for 2 use C—1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.  
**CHRISTMAS IN THE AIR**—32 omit 3, 4; 33 omit 3, 6, for 1 use Eb; 34 omit 5, for 1 use G+; for 4 use Bb7, for 8 use Bb+; 41 omit 3, 4, 7, for 5 use Eb; 42 omit 3, for 4 use G+; 43 omit 3, for 2 use Bb7; 44 omit 3; 51 omit 5; 52 omit 6, 7, for 3 use Bb+; 53 omit 3, 6, for 1 use Eb; 54 omit 5, for 1 use G+, for 4 use Bb7, for 8 use Bb+. 1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.  
**FROSTY THE SNOW MAN**—32 omit 3, 4, 6, for 5 use G7; 34 for 6 use G+; 41 for 4 use C for last measure; 42 omit 3, 4, 6, for 5 use G7. 1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.  
**I SAW MOMMY KISSING SANTA CLAUS**—22 for 6 use Dm; 23 omit 2, 3, 4; 31 omit 5, 6; 32 omit 2, 4, 5; 33 omit 2. 1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.  
**(Sweet Angie) THE CHRISTMAS TREE ANGEL**—22 omit 3, 4, 5, 6; 23 omit 1, 2, 5, 6, 7, 8; 33 omit 3. 1=F; 2=C; 3=G7; 4=D7; 5=A7; 6=E7.  
**SILVER BELLS**—23 omit 6, 7, 8; 24 omit 2; 31 omit 3, 4, 5, 6, 7, for 2 use Bb; 32 omit 1, 6, 7, 8; 33 omit 1, 4, 5, for 3 use F7; 34 omit 1, 2, 3, 4, 7, 8, 9, 10, for 6 use F7; 35 omit 2, 3, 4, 5, 6, 8, 9, 10, 11, 42 omit 2, 3, 5, for 1 use F7; 51 omit 1; 52 Start this line with F7, omit 2, 3, 4, 6, 7, 8, 9. 1=Eb; 2=Bb; 3=F7; 4=C7; 5=G7; 6=D7.  
**WINTER WONDERLAND**—Use all chords as shown. 1=Ab; 2=Eb; 3=Bb7; 4=F7; 5=C7; 6=G7.

## THE HIT PARADE FOR HAMMOND CHORD ORGAN \$1.50

Ethel Smith Music Corp.  
 Blues In Advance; Batch-A-Me; Early Autumn; Half As Much; Have A Good Time; Jambalaya; Settin' The Woods On Fire; Somewhere Along The Way; Too Old To Cut The Mustard; You Belong To Me.

## VOLUME THREE—HYMNS FOR CHORD ORGAN \$1.50

Ethel Smith Music Corp.  
 All Hail The Power Of Jesus' Name; Angels We Have Heard; Blessed Saviour, Thee I Love; Blest Be The Tie That Binds; Come Thou Faunt; Even Me; God Be With You Till We Meet Again; God So Loved The World; He Shall Feed His Flock; I Need Thee Every Hour; Jesus, Lover Of My Soul; Jesus Loves Me; Just As I Am; Lead, Kindly Light; Mother Dear, O Pray For Me; O Sanctissima; Revive Us Again; Tantum Ergo; There Is A Happy Land; Work, For The Night Is Coming.

## VOLUME SIX—SACRED COLLECTION FOR CHORD ORGAN \$1.50

Ethel Smith Music Corp.  
 All Glory, Laud, And Honor; As With Gladness Men Of Old; Bringing In The Sheaves; The Church In The Wildwood; He Leadeth Me; The Holy City; Holy! Holy! Holy!; I Love To Tell The Story; Jerusalem; Jesus Christ Is Risen Today; Jesus, Saviour, Pilot Me; Mother, At Your Feet Is Kneeling; Now The Day Is Over; Once To Every Man and Nation; One Sweetly Solemn Thought; Open The Gates Of The Temple; Panis Angelicus; Ride On, Ride On In Majesty; Softly And Tenderly; Stand Up, Stand Up For Jesus; When Morning Gilds The Skies; Wonderful Words Of Love.

## SCHRIMER'S STANDARD FAVORITES FOR THE HAMMOND CHORD ORGAN \$1.50

G. Schirmer, Inc., 3 East 43 St., New York 19, N.Y.  
 Allah's Holiday; Alt Wien; Auf Wiedersehen; By The Bend Of The River; Chanson; Giamina Mie; If I Could Tell You; In My Garden; On The Road To Mandalay; Open Road, Open Sky; The Road To Paradise; Sweethearts; Sylvia; Sympathy; Trees; Will You Remember.

## VICTOR HERBERT ALBUM FOR HAMMOND CHORD ORGAN \$2.50

G. M. Whitmark & Sons, 488 Madison Avenue, New York 22, N.Y.  
 Ah! Sweet Mystery Of Life; All For You; Because You're You; Gypsy Love Song; I'm Falling In Love With Someone; Indian Summer; Kiss In The Dark; A Kiss Me Again; Love Is The Best Of All; Moonbeams; My Dream Girl; Neapolitan Love Song;



# O TANNENBAUM!

German Folk Song



**Moderato**

Lowest Manual Key is

O Christ-mas Tree! O Christ-mas Tree! A beau-teous life ne'er end-ing. O  
 Christmas Tree! O Christ-mas Tree! Whose boughs are al-ways love-ly. So fresh and green in sum-mer-time, So  
 bright with snow in win-ter-time. O Christ-mas Tree! O Christ-mas Tree! A beau-teous life ne'er end-ing.

SHARP  
Square Notes

2 = G  
1 = C 3 = D7

# WHILE SHEPHERDS WATCHED THEIR FLOCKS



GEORGE F. HANDEL

**Moderato**

Lowest Manual Key is

While shep-herds watched their flocks by night, All  
 seat-ed on the ground; The an-gel of the  
 Lord came down, And glo-ry shone a-round, And glo-ry shone a-round.

2 = C  
1 = F 3 = G7



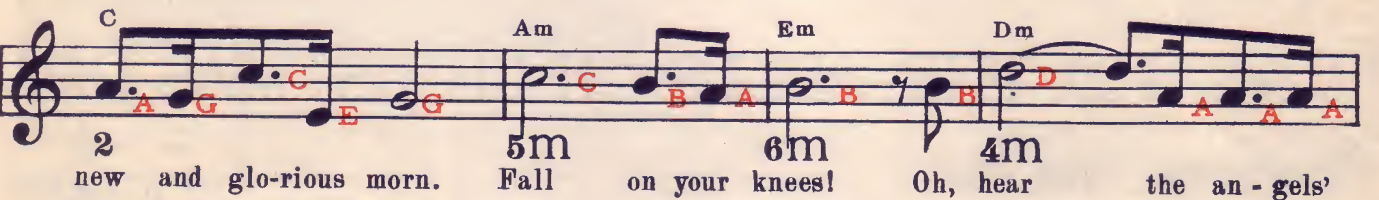
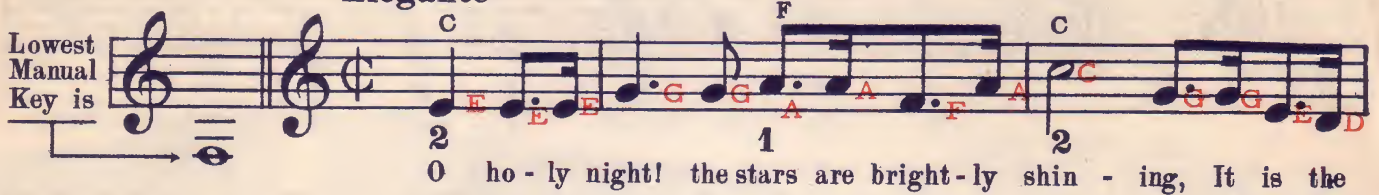
# O HOLY NIGHT

A. ADAM



## Elegante

Lowest  
Manual  
Key is



2 = C  
1 = F 3 = G7



# JOY TO THE WORLD



GEORGE F. HANDEL

**Allegro**

Lowest  
Manual  
Key is

2 Joy 1 to the world! 2 The Lord 1 is come; 2 Let  
1 earth 3 re - ceive her King. Let ev - 'ry heart pre -  
pare Him room, And heav'n and na - ture sing, And  
3 heav'n and na - ture sing, And heav - en, 1 2 and heav'n 1 2 and na - ture sing.

2 = C  
1 = F 3 = G7

# I HEARD THE BELLS ON CHRISTMAS DAY



J. D. CALKIN

**Brightly**

Lowest  
Manual  
Key is

I heard the bells on Christ - mas day, Their old fa - mil - iar  
3 car - ols play, 2 And wild and sweet the words 1 re - peat 6 Of peace 5m on earth, 1 good will 2 to men. 1 2 1 3 2

FLAT  
Square Notes

2 = F  
1 = Bb 3 = C7



HAMMOND

# CHORD ORGAN

# Comments

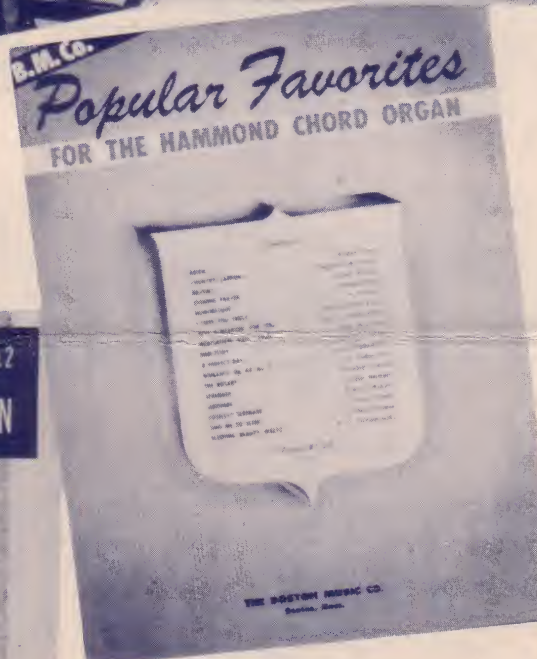
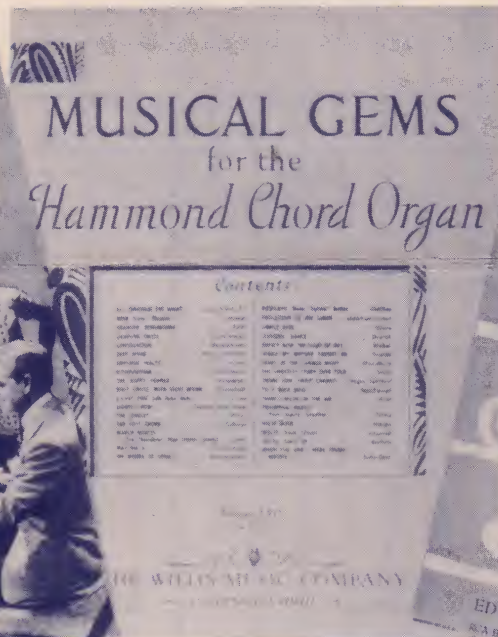
THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

NO. 6

MARCH, 1953



MORE AND MORE  
FINE FOLIOS  
FOR CHORD ORGAN



FAMOUS PUBLISHERS  
PRODUCING WONDERFUL  
ARRANGEMENTS



So many wonderful folios of Chord Organ arrangements have appeared recently that it isn't possible to really do justice to them in this little publication. Two more folios, "Chords and Rhythms for the Hammond Chord Organ" and "Hymn Variations for the Hammond Chord Organ" are shown on page 6, and the contents of all the folios are listed. So please turn to page 6!



NO. 6

MARCH, 1953

## BEETHOVEN'S "ADAGIO"

(from the "Moonlight Sonata")

The "Adagio" from the "Moonlight Sonata" (Op. 27, No. 2) is, in all probability, Beethoven's best known composition. It was first published in 1802. This work does not conform with the strict rules of composition governing the sonata form, but rather was written in free style as a fantasia. Many regard the "Adagio" as musically depictive of the "starvation epoch" of Beethoven's early life. This period, in common with other great artists, was replete with lack of appreciation and scathing abuse from the critics. In addition, Beethoven had the misfortune of falling deeply but hopelessly in love with a beautiful but shallow heiress, Julie Guicciardi, who was of lofty and noble birth and who had been one of his pupils. Under the social circumstances then prevailing in Vienna, their union was impossible and absurd. Beethoven was saddened for years to come. His feelings of remorse account for the somber tone of the "Adagio." Indeed, here is "moonlight" music which is totally bereft of gleam and in which only the dark shadows of heavy depression pathetically pour themselves out in a series of gripping harmonic and melodic progressions unique in all musical composition. Feelings of "power" and "truth" pervade every measure of this inspired music.

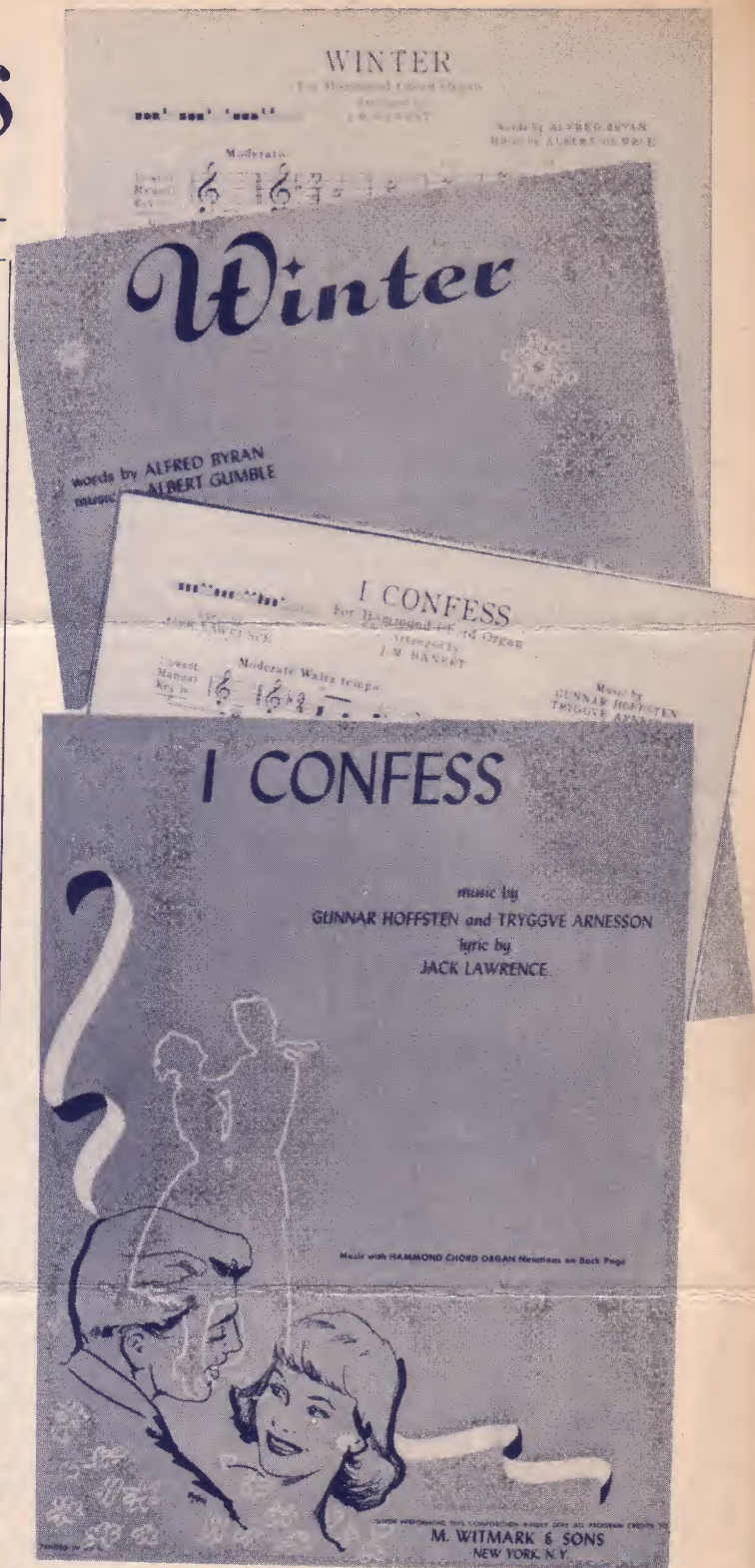
An arrangement of this great piano classic has been requested by many Chord Organ owners. While it lends itself superbly to Chord Organ arrangement, we are nevertheless a bit hesitant in publishing it herein because it is admittedly difficult—in fact, it can well be considered a piece of Chord Organ "Concert Music." After mastering it, however, you will truly have a gem in your organ repertoire. In our opinion, its emotional drive when played on the Chord Organ far transcends that of the usual piano rendition.

Now—as for playing the "Adagio"—observe that there are two possible ways of playing it. One way is to play all the notes shown which will undoubtedly require study on your part. *The other way which is very easy is to play only the large type melody notes (stems up) which have their names marked in red.* Regardless of which way you want to play it, *first learn to play it using only the large type notes.* After you have learned it this way, you may care to add the smaller type notes (stems down). It is important, however, to keep in mind that the larger melody notes are to be held down while the smaller ones are being played. The small notes constitute a running series of rhythmic countermelodies to the main theme. You will quickly grasp our meaning here if you will *first learn to play the "Adagio" using only the large type notes.*

The pedals should be played in an alternating manner with one pedal to each beat of the measure.

Play the "Adagio" slowly and with great expression. Do not attempt to keep a steady beat. As the emotional intensity rises, let the tempo and volume increase slightly—as it subsides, let them decrease slightly. Bear in mind the nobleness of this great work as you play.

For your convenience, the "ADAGIO" is scored atonally for ease in reading the accidentals as well as signature "B $\flat$ " notes. Thus, each note is complete in itself—there is no need to remember the signature "B $\flat$ " or previous accidentals occurring within the measure.



## SHEET MUSIC CHORD ORGAN ARRANGEMENTS!

In addition to the many wonderful folios of popular music now being arranged for the Chord Organ, famous publisher M. Witmark & Sons, 488 Madison Ave., New York 22, N. Y., has begun to put Chord Organ arrangements on the back of their popular sheet music. "I Confess" is Perry Como's record hit, and "Winter" is also a beautiful selection. Coming, we understand, is "Hush-a-bye" and "You Can Never Give Me Back My Heart." You'll want them all for your collection; order from publisher.



(From "Moonlight Sonata")

(Note: Small notes are optional)

## Adagio sostenuto

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains three measures of whole notes: F (labeled 'F'), C7 (labeled 'C7'), and F (labeled 'F'). The lower staff is a bass clef with a key signature of one flat. It contains three measures of eighth notes, each beamed in pairs. The notes are A (labeled 'A'), G (labeled 'G'), and F (labeled 'F'). Below the first two pairs of eighth notes are the numbers '2' and '3' respectively. Below the third pair is the number '2'. The system ends with a double bar line.

The second system of the musical score for 'The Rose Tree' continues the melody. It begins with a C major chord (Cm) and a G7 chord. The melody features a triplet of eighth notes (3m), a quarter note (4), another triplet (3m), and a triplet of eighth notes (3mj). A double bar line with repeat dots follows. The key signature changes to F major (Fm), indicated by a flat on the first staff line. The melody continues with a half note (2m) and a quarter note (Bb). The system concludes with a G7 chord.

The first staff of music is in 3/4 time and features a treble clef. The key signature has one flat (B-flat). The melody is written on a single staff with a bass line indicated by a dashed line. The melody consists of eighth and sixteenth notes. The bass line consists of eighth notes. The staff is divided into four measures. The first measure has a C major chord (C) and a 3mj (three measures, jump) annotation. The second measure has an F minor chord (Fm) and a 2m (two measures) annotation. The third measure has a C major chord (C) and a 3mj (three measures, jump) annotation. The fourth measure has a C major chord (C) and a 3- (three measures, repeat) annotation.

2 = F.  
1 = B♭ 3 = C7



D7 Gm A $\flat$  G- Gm D7

5 4m 4- 4m 5

*softly* Gm D7 Gm G- Gm

4m 5 4m 4- 4m

A7 Dm G- D- A

6 5m 4- 5- 6mj

Dm

5m

G- B $\flat$  C# E Dm D- G# B $\flat$  D G# B $\flat$  D G#

4- 5m 5-

G- Gm

4- 4m

A7 Gm A7 Gm A7 Dm

6 4m 6 4m 6 5m

Gm A7 Dm A7

4m 6 5m 6

Adagio - 2

2 = F  
1 = B $\flat$  3 = C7



Dm Gm F C7 F  
 5m 4m 2 3 2

C7 F A7 Dm A7 Dm  
 3 2 6 5m 6 5m

Eb A7 Dm D Gm C#  
 Eb 6 5m 5mj 4m

D Gm D Gm D Gm  
 5mj 4m 5mj 4m

C7 F Bb C7 A7 Dm Gm Dm Gm  
 3 2 1 3 6 5m 4m 5m 4m

Dm A7 Dm A7  
 5m 6 5m 6

Dm A7 Dm  
 5m 6 5m

A7 Dm  
 6 5m

Adagio - 3

2 = F  
 1 = Bb 3 = C7

Printed in U.S.A.



# HOW TO USE THE HAMMOND CHORD ORGAN MUSIC ARRANGING TABLES

Many Chord Organ owners who are not familiar with the rules of harmony have expressed a desire for a method for determining the various chord buttons to use in accompanying melodies found in standard piano scores, hymn books, and music which has no chord designations. The following system has been suggested by Chord Organ owner, Frank C. Colegrove, of Cleveland, Ohio. We think his method is very ingenious and are thankful to him for being able to pass it on to readers of Chord Organ Comments. Here is how Mr. Colegrove determines the chord buttons to use:—

(1) Pick out all the notes shown on the piano score for the chord in question and write them down. (The LINES of the TREBLE clef are: E, G, B, D, F; the SPACES of the TREBLE clef are: F, A, C, E; the LINES of the BASS clef are: G, B, D, F, A; the SPACES of the BASS clef are: A, C, E, G).

(2) If there is a  $C_b$  note, write it down as B; similarly write  $F_b$  as E,  $B\sharp$  as C, and  $E\sharp$  as F. Also, omit all natural ( $\natural$ ) signs. Also eliminate all double flats as well as double sharp signs. (Example:  $A_{bb}$  is written as G).

(3) All notes referring to black keys ( $D\sharp$ ,  $E_b$ , etc.) should be written either as ALL sharps or ALL flats—whichever is the easiest. (Example: write  $D_b$ , G,  $B_b$ , and  $C\sharp$  as  $D_b$ , G,  $B_b$ , and  $D_b$ ).

(4) Arrange them in alphabetical order. (Example:  $E_b$ , G,  $B_b$ , and  $D_b$  would be listed as  $B_b$ ,  $D_b$ ,  $E_b$ , and G).

(5) Now using either the SHARPS TABLE or the FLATS TABLE (both of which are alphabetically arranged) look up the appropriate chord button to use.

(6) You will note that in the cases of the sixth, minor seventh, diminished seventh, and augmented chords that the tables specify several possible chord buttons to use. For example, the tables show that A, C, E, G (use either table) can be either a C6 or Am7 chord. In this case, look at the lowest note on the bass clef on your piano music—if you find a "C," it indicates that the chord is a "C" chord in which case use C6. If you find an "A," it indicates an "A" chord—in which case use Am7. In the cases of the diminished seventh and augmented chords, you may prefer to use the chord having a button which is the easiest to reach with your fingers. You will find that the alternatives for these two types of chords are much more nearly alike in their musical effect (and may thus often be employed interchangeably) than in the cases of the sixth and minor seventh chords. Thus, take care with the latter two types.

(7) Some of the more difficult piano scores will also contain "passing" notes which are not represented in the chords. Likewise, the piano score may show incomplete chords having no A, B, or C notes. In these cases, use the chord buttons which are of closest approximation and which sound correct when played on your Chord Organ. For unusual cases like these, you will also find the Melody Chord Tables found in Part 3 of your ADVANCED INSTRUCTIONS FOR THE HAMMOND CHORD ORGAN helpful.



# FLATS TABLE

Notes occurring in score	Chord Button to use
A B D F G	G9
A B D G $\flat$	D6 or Bm7
A B D $\flat$ E G	A9
A B D $\flat$ E $\flat$ G $\flat$	B9
A B E $\flat$ G $\flat$	B7
A C D E G $\flat$	D9
A C D F	F6 or Dm7
A C D G $\flat$	D7
A C E	Am
A C F	F
A C E G	C6 or Am7
A C E $\flat$ F	F7
A C E $\flat$ F G	F9
A C E $\flat$ G $\flat$	E $\flat$ -, F $\sharp$ -, A-, or C-
A D F	Dm
A D G $\flat$	D
A D $\flat$ E	A
A D $\flat$ E G	A7
A D $\flat$ E G $\flat$	A6 or F $\sharp$ m7
A D $\flat$ F	D $\flat$ +, F+, or A+
A D $\flat$ G $\flat$	F $\sharp$ m
A $\flat$ B D E	E7
A $\flat$ B D E G $\flat$	E9
A $\flat$ B D F	A $\flat$ -, B-, D-, or F-
A $\flat$ B D $\flat$ E	E6 or D $\flat$ m7
A $\flat$ B D $\flat$ E $\flat$ F	D $\flat$ 9
A $\flat$ B D $\flat$ F	D $\flat$ 7
A $\flat$ B E	E
A $\flat$ B E $\flat$	A $\flat$ m
A $\flat$ B E $\flat$ G $\flat$	B6 or A $\flat$ m7
A $\flat$ B $\flat$ C D F	B $\flat$ 9
A $\flat$ B $\flat$ C E $\flat$ G $\flat$	A $\flat$ 9
A $\flat$ B $\flat$ D F	B $\flat$ 7
A $\flat$ B $\flat$ D $\flat$ E G $\flat$	F $\sharp$ 9
A $\flat$ B $\flat$ D $\flat$ F	D $\flat$ 6 or B $\flat$ m7
A $\flat$ C E	A $\flat$ +, C+, or E+
A $\flat$ C E $\flat$	A $\flat$
A $\flat$ C E $\flat$ F	A $\flat$ 6 or Fm7
A $\flat$ C E $\flat$ G $\flat$	A $\flat$ 7
A $\flat$ C F	Fm
A $\flat$ D $\flat$ E	D $\flat$ m
A $\flat$ D $\flat$ F	D $\flat$
B D E G	G6 or Em7
B D F G	G7
B D G	G
B D G $\flat$	Bm
B E G	Em
B E $\flat$ G	E $\flat$ +, G+, or B+
B E $\flat$ G $\flat$	B
B $\flat$ C D E G	C9
B $\flat$ C E G	C7
B $\flat$ C E $\flat$ G	E $\flat$ 6 or Cm7
B $\flat$ D F	B $\flat$
B $\flat$ D F G	B $\flat$ 6 or Gm7
B $\flat$ D G	Gm
B $\flat$ D G $\flat$	B $\flat$ +, D+, or F $\sharp$ +
B $\flat$ D $\flat$ E G	D $\flat$ -, E-, G-, or B $\flat$ -
B $\flat$ D $\flat$ E G $\flat$	F $\sharp$ 7
B $\flat$ D $\flat$ E $\flat$ F G	E $\flat$ 9
B $\flat$ D $\flat$ E $\flat$ G	E $\flat$ 7
B $\flat$ D $\flat$ E $\flat$ G $\flat$	F $\sharp$ 6 or E $\flat$ m7
B $\flat$ D $\flat$ F	B $\flat$ m
B $\flat$ D $\flat$ G $\flat$	F $\sharp$
B $\flat$ E $\flat$ G	E $\flat$
B $\flat$ E $\flat$ G $\flat$	E $\flat$ m
C E G	C
C E $\flat$ G	Cm

# SHARPS TABLE

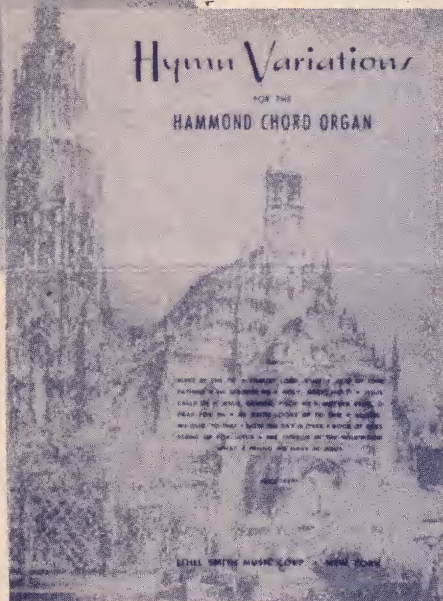
Notes occurring in score	Chord Button to use
A B C $\sharp$ D $\sharp$ F $\sharp$	B9
A B C $\sharp$ E G	A9
A B D F G	G9
A B D F $\sharp$	D6 or Bm7
A B D $\sharp$ F $\sharp$	B7
A C D E F $\sharp$	D9
A C D F	F6 or Dm7
A C D F $\sharp$	D7
A C D $\sharp$ F	F7
A C D $\sharp$ F G	F9
A C D $\sharp$ F $\sharp$	E $\flat$ -, C-, F $\sharp$ -, or A-
A C E	Am
A C E G	C6 or Am7
A C F	F
A C $\sharp$ E	A
A C $\sharp$ E F $\sharp$	A6 or F $\sharp$ m7
A C $\sharp$ E G	A7
A C $\sharp$ F	D $\flat$ +, A+, or F+
A C $\sharp$ F $\sharp$	F $\sharp$ m
A D F	Dm
A D F $\sharp$	D
A $\sharp$ C D E G	C9
A $\sharp$ C D F G $\sharp$	B $\flat$ 9
A $\sharp$ C D $\sharp$ F $\sharp$ G $\sharp$	A $\flat$ 9
A $\sharp$ C D $\sharp$ G	E $\flat$ 6 or Cm7
A $\sharp$ C E G	C7
A $\sharp$ C $\sharp$ D $\sharp$ F G	E $\flat$ 9
A $\sharp$ C $\sharp$ D $\sharp$ F $\sharp$	F $\sharp$ 6 or E $\flat$ m7
A $\sharp$ C $\sharp$ D $\sharp$ G	E $\flat$ 7
A $\sharp$ C $\sharp$ E F $\sharp$	F $\sharp$ 7
A $\sharp$ C $\sharp$ E F $\sharp$ G $\sharp$	F $\sharp$ 9
A $\sharp$ C $\sharp$ E G	D $\flat$ -, E-, G-, or B $\flat$ -
A $\sharp$ C $\sharp$ F	B $\flat$ m
A $\sharp$ C $\sharp$ F $\sharp$	F $\sharp$
A $\sharp$ C $\sharp$ F G $\sharp$	D $\flat$ 6 or B $\flat$ m7
A $\sharp$ D F	B $\flat$
A $\sharp$ D F G	B $\flat$ 6 or Gm7
A $\sharp$ D F G $\sharp$	B $\flat$ 7
A $\sharp$ D F $\sharp$	B $\flat$ +, D+, or F $\sharp$ +
A $\sharp$ D $\sharp$ F $\sharp$	E $\flat$ m
A $\sharp$ D G	Gm
A $\sharp$ D $\sharp$ G	E $\flat$
B C $\sharp$ D $\sharp$ F G $\sharp$	D $\flat$ 9
B C $\sharp$ E G $\sharp$	E6 or D $\flat$ m7
B C $\sharp$ F G $\sharp$	D $\flat$ 7
B D E F $\sharp$ G $\sharp$	E9
B D E G	G6 or Em7
B D E G $\sharp$	E7
B D F G	G7
B D F G $\sharp$	A $\flat$ -, B-, D-, or F-
B D F $\sharp$	Bm
B D G	G
B D $\sharp$ F $\sharp$	B
B D $\sharp$ F $\sharp$ G $\sharp$	B6 or A $\flat$ m7
B D $\sharp$ G	E $\flat$ +, G+, or B+
B D $\sharp$ G $\sharp$	A $\flat$ m
B E G	Em
B E G $\sharp$	E
C D $\sharp$ F G $\sharp$	A $\flat$ 6 or Fm7
C D $\sharp$ F $\sharp$ G $\sharp$	A $\flat$ 7
C D $\sharp$ G	Cm
C D $\sharp$ G $\sharp$	A $\flat$
C E G	C
C E G $\sharp$	A $\flat$ +, C+, or E+
C F G $\sharp$	Fm
C $\sharp$ E G $\sharp$	D $\flat$ m
C $\sharp$ F G $\sharp$	D $\flat$

This system suggested by Chord Organ Owner Frank C. Colegrove





These two fine folios are published by Ethel Smith Music Corp., 119 W. 57th St., New York 19, N. Y. Other folios from the same publisher are: "Simplified Popular Song Hits for Hammond Chord Organ," Nos. 1, 2 and 3. "Popular Collection for Chord Organ," one of a series of 6 folios. "The Hit Parade for Hammond Chord Organ," and many others.



Other popular folios by famous publishers are: "Standard Favorites for the Hammond Chord Organ," G. Schirmer, Inc., 3 E. 43rd St., N. Y. 17, N. Y. "Victor Herbert Album," M. Witmark & Sons, 488 Madison Ave., N. Y. 22, N. Y.

## MORE AND MORE FINE FOLIOS

(Continued from Page 1)

From hymns to the very latest of the hit parade music, the famous publishers are producing fine folios of beautiful arrangements for the Chord Organ. Every Chord Organ owner will want most of these folios; please order directly from the publisher and not from us.

## Contents of Folios illustrated in this issue.

Ethel Smith Music Corp., 119 W. 57th St., New York, New York

### THE HIT PARADE FOR HAMMOND CHORD ORGAN, NO. 2

(Words and Music)

Arranged by J. M. Hanert

\$1.50

A Full Time Job  
Midnight  
My Favorite Song  
String Along  
Takes Two to Tango

The Tennessee Tango  
Trying  
Walkin' By the River  
Why Don't You Believe Me  
You Win Again

### CHORDS AND RHYTHMS FOR THE HAMMOND CHORD ORGAN

An easy approach to better technic, the use of chords and a more complete understanding of music for the Hammond Chord Organ.

By Stephen Baranoski

\$1.50

The Rose of Tralee  
Home On the Range  
Romeo and Juliet (Theme)  
Londonderry Air

Santa Lucia  
Narcissus  
Chordianna (Waltz)

### HYMN VARIATIONS FOR THE HAMMOND CHORD ORGAN

Arranged by Robert Craig

\$1.50

Blest Be the Tie  
Fairer Lord Jesus  
God of Our Fathers  
He Leadeth Me  
Holy! Holy! Holy!  
Jesus Calls Us  
Jesus, Saviour, Pilot Me

Mother Dear, O Pray for Me  
My Faith Looks Up to Thee  
Now the Day Is Over  
Rock of Ages  
Stand Up for Jesus  
The Church in the Wildwood  
What A Friend We Have In Jesus

### EASTER MUSIC FOR THE HAMMOND CHORD ORGAN

(With Words and Music)

Arranged by Robert Craig

\$1.50

Agnus Dei (Lamb of God)  
Angels, Roll the Rock Away  
Christ, The Lord, Is Risen Today  
The Day of Resurrection  
God So Loved the World  
The Holy City  
I Know That My Redeemer  
Lives

O Come and Mourn With Me  
Awhile  
Open the Gates of the Temple  
The Palms  
Panis Angelicus (O Lord Most Holy)  
Ride On, Ride On In Majesty  
The Strife Is O'er

Robbins Music Corporation, 799 Seventh Ave., New York 19, N. Y.

### SONGS TO PLAY ON THE HAMMOND CHORD ORGAN

(With Words)

Arranged by J. M. Hanert

\$1.50

At Sundown  
Do You Ever Think of Me  
Don't Blame Me  
Doodle Doo Doo  
Everything I Have Is Yours  
Five Foot Two, Eyes of Blue  
Forever and Ever  
Honest and Truly  
I Cried for You  
I Don't Know Why  
I'll See You In My Dreams  
I'm Always Chasing Rainbows

I'm In the Mood for Love  
I'm Sitting On Top of the World  
Josephine  
Singin' In the Rain  
Sleep  
Stumbling  
Sunday  
Sweet and Lovely  
Toot, Toot, Tootsie!  
When You Wore A Tulip  
Wonderful One

Edward B. Marks Music Corporation, RCA Building, Radio City, New York

### RADIO CITY ALBUM OF HAMMOND CHORD ORGAN SOLOS

Simplified arrangements by John Hanert (With Lyrics Included)

\$1.50

The Glow-Worm  
Yours  
Paper Doll  
Parade of the Wooden Soldiers  
Song of the Islands  
Poinciana  
Alla en el Rancho Grande

Ida Sweet as Apple Cider  
What a Difference a Day Made  
Play, Fiddle, Play  
Marta  
Spring, Beautiful Spring  
Mama, Yo Quiero un Novio  
A Gay Ranchero

The Willis Music Company, Cincinnati, Ohio

### MUSICAL GEMS FOR THE HAMMOND CHORD ORGAN

Arranged by J. M. Hanert

\$1.50

All Through the Night  
(Old Welsh Air)  
Aria, from "Rinaldo" (Handel)  
Chanson Bohemienne (Baldi)  
Chanson Triste (Tchaikovsky)  
Consolation (Mendelssohn)  
Deep River (Negro Spiritual)  
Emperor Waltz (Strauss)  
Estudiantina (Waldteufel)  
The Happy Farmer (Schumann)  
Holy Ghost, with Light Divine  
(Gottschalk)  
I Love Thee (Ich Liebe dich)  
(Grieg)  
Lightly Row (German Folk Song)  
The Loreley (Silcher)  
The Lost Chord (Sullivan)  
March Medley (The Thunderer, High School Cadets) (Sousa)  
Matinata (Leoncavallo)  
On Wings of Song  
(Mendelssohn)  
Pizzicato, from "Sylvia" Ballet  
(Delibes)

Procession of the Sadar  
(Ippolitov-Ivanov)  
Simple Aveu (Thome)  
Slavonic Dance (Dvorak)  
Softly Now the Light of Day  
(Weber)  
Songs My Mother Taught Me  
(Dvorak)  
Stars of the Summer Night  
(Woodbury)  
The Sweetest Story Ever Told  
(Stults)  
Swing Low, Sweet Chariot  
(Negro Spiritual)  
To a Wild Rose (MacDowell)  
There's Music in the Air (Root)  
Triumphal March, from Sigurd  
Jorsalfar (Grieg)  
Valse Bleue (Margis)  
Waltz, from "Faust" (Gounod)  
Waltz, Opus 39 (Brahms)  
When You and I Were Young,  
Maggie (Butterfield)

Boston Music Company, Boston, Mass.

### POPULAR FAVORITES

### FOR THE HAMMOND CHORD ORGAN

Arranged by J. M. Hanert

\$1.50

Adieu (Rudolf Friml)  
Country Gardens (English Folk Dance)  
Destiny (Sidney Baynes)  
Evening Prayer (E. Humperdinck)  
Humoresque (A. Dvorak)  
I Love You Truly (Carrie Jacobs-Bond)  
Meditation, from "Thais"  
(Jules Massenet)  
Narcissus (Ethelbert Nevin)  
Just A-Wearyin' for You  
(Carrie Jacobs-Bond)

A Perfect Day (Carrie Jacobs-Bond)  
Romance, Op. 44, No. 1 (A. Rubinstein)  
The Rosary (Ethelbert Nevin)  
Serenade (Victor Herbert)  
Serenade (Franz Schubert)  
Toselli's Serenade (Enrico Toselli)  
Sing Me to Sleep (Edwin Greene)  
Sleeping Beauty Waltz (P. I. Tchaikowsky)



HAMMOND

# CHORD ORGAN

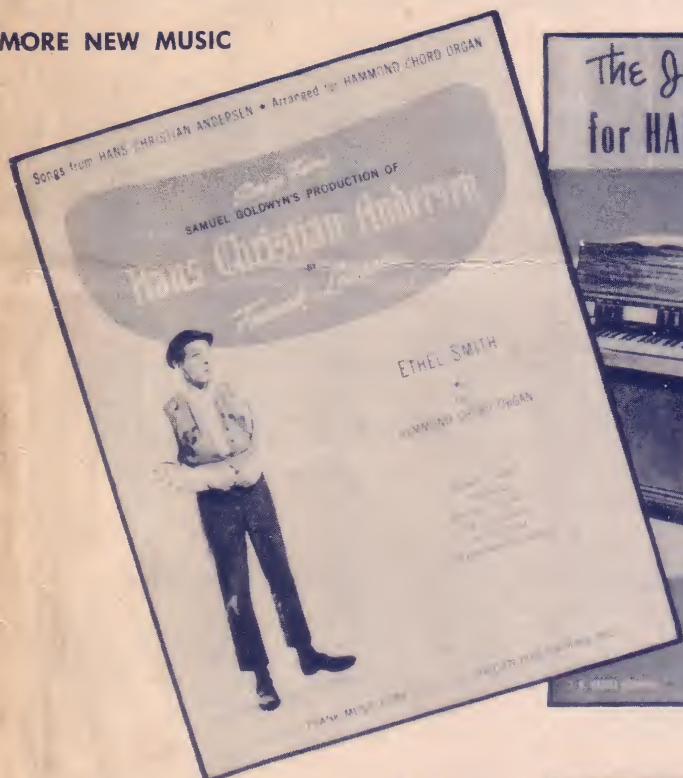
# Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

NO. 7

JUNE, 1953

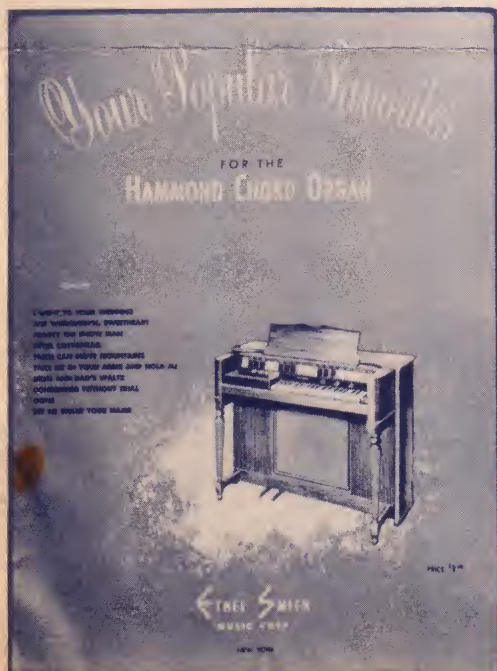
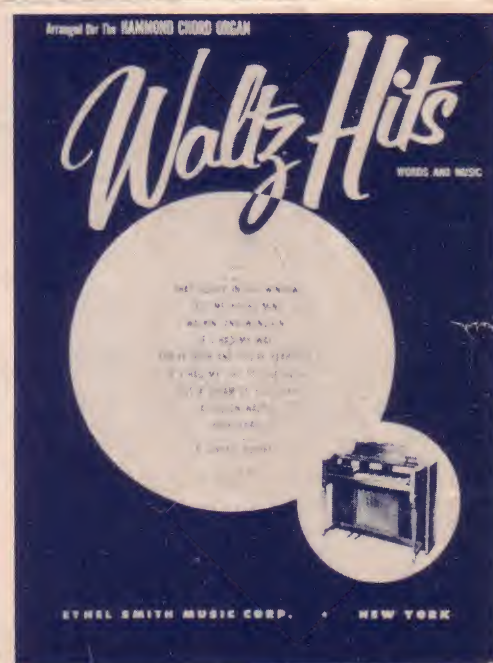
## MORE NEW MUSIC



Ethel Smith Music Corp., 119 W. 57th St., New York 19, N. Y. has issued (above) Selections from the Hans Christian Andersen movie, and (below) Your Popular Favorites including I Went to Your Wedding, Auf Wiederseh'n, Frosty the Snow Man, Peter Cottontail, Faith Can Move Mountains, Gone, etc. 10 numbers \$1.50



Two Ethel Smith albums at \$1.50 each: Waltz Hits contains: Doggie in Window, Tell Me You're Mine, Walkin' & Wond'rin', If I Had My Way, You're Irish and You're Beautiful, If I Had My Life to Live Over, Just a Dream of You, Dear, A Stolen Waltz, Rose O'Day, Lovers' Quarrel. Hit Parade #3 contains: Till I Waltz Again With You, My Baby's Comin' Home, Tell Me You're Mine, Mister Taptoe, Have You Heard, Pretend, Purple Shades, Picking Sweethearts, Dance of Mexico, Mention My Name in Sheboygan.



(Above) Two new folios arranged for the Chord Organ by John Hanert. Contents are listed on back page of this issue, with a story on Jerome Kern.





# COME BACK TO SORRENTO

(Torna a Surriento)



ERNESTO DE CURTIS

Moderato

Lowest  
Manual  
Key is

2 = C  
1 = F 3 = G7



# THE WILD HORSEMAN

from "Scenes From Childhood"



ROBERT SCHUMANN

Allegro

Lowest  
Manual  
Key is

Am E 5m E C A C E C F E C A B# G# C B# G# E

Am E7 6

Am E7 5m 6 E 5m E C A C E C F E C A

E7 6 G# C B# G# E 5m E 6 G# 5m Am NC F 1 C F A F A

C7 27 F 1 C 27 C

F 1 C F A F A C A D C A F 27 E A G E C 1 C 27 1

NC Am E 5m E C A C E C F E C A B# G# C B# G# E 5m E 6 E

Am E7 6 G# C B# G# E 5m E 6 5m Am E7 Am

2 = C  
1 = F 3 = G7



"Hush-A-Bye" (Remick Music Corp.) available by ordering through your local dealer, is one of new issues of popular sheet music which carries the song's Chord Organ music on the back page.

"I Confess" and "Winter" are also issued in same form by Remick.



## COME BACK TO SORRENTO

Ernesto de Curtis' *Come Back to Sorrento* is a perennial Neapolitan song favorite. Its terrific nostalgic impact has led to its being played and sung thousands of times. This appealing music depicts the lovely Italian town of Sorrento, overlooking the Bay of Naples and Mt. Vesuvius across the bay. The score (an arrangement of which we include on page 2 of this issue) should be played as a musical story. Think of the first 24 measures as descriptive of Sorrento's many attractions—its warm Italian climate, picturesque orange and mulberry groves, famous wine, etc. The last 8 measures are Neapolitan to the core and sing forth an impassioned plea to return to this land of romance and plenty. Thus, when you play this number, imagine all the beauty of this idyllic place. Incidentally, this is the same theme which inspired Joseph Petraccia to write his current best-seller "Come Back to Sorrento" which tells of a Brooklyn dock worker who is earning money to return to Sorrento and buy olive grove land.

The many beautifully vibrant tones available on your Chord Organ are ideally suited for interpreting Neapolitan music. You will find the Sorrento score quite easy to play, but remember, the tempo of this music should not be perfectly rhythmic, as in a waltz. Think of the music as being sung. Professional organists frequently hum the melody of this type music to themselves while playing. Try this and you will find a desirable lyrical quality imparted to your organ music, corresponding to the singer's breathing pauses, etc. Also, humming will quickly suggest the tempo and volume crescendos and decrescendos which are part of the interpretation.

## NEW JEROME KERN CHORD ORGAN ALBUM

A wonderful new album containing the 19 most popular Jerome Kern selections has been issued and is available with scoring for the Chord Organ. The beautiful melodies of Jerome Kern seem virtually written for playing on the Chord Organ, and these are all very easy to play. Perhaps Kern's organ playing at Newark High School as a youth somehow influenced his style of writing to flow along a sustained organlike idiom. (Publ. T. B. Harms Co., RKO Bldg. N.Y. 20 \$1.50)

Jerome David Kern was born in New York City, January 27, 1885. He studied piano at New York College of Music and later went abroad and appeared professionally. Returning to New York, he became a staff musician for local producers, arranging and "dressing up" works of foreign composers. Soon he was issuing scores under his own name, especially in the light opera field. His first success, "The Red Petticoat" (1912) was followed by "The Girls from Utah," "Sunny," (1925) "Sweet Adeline," "Music in the Air," and in 1933 the great "Roberta." "Showboat" in 1927 was his greatest success and made light opera history. In 1917 he had a record list of seven musical productions on Broadway.

In 1935 he moved to Hollywood to compose for some of the greatest motion pictures. At his death in 1945 he had composed music for sixty musical shows and motion pictures.

**Contents:** From "Show Boat"—Ol' Man River, Why Do I Love You?, Make-Believe, Bill, Can't Help Lovin' Dat Man, You Are Love  
From "Roberta"—Smoke Gets In Your Eyes, The Touch of Your Hand, Lovely to Look At  
From "Very Warm for May"—All the Things You Are  
From "Music in the Air"—I've Told Ev'ry Little Star, The Song Is You  
From "Sunny"—Who?  
From "Sweet Adeline"—Why Was I Born?  
From "That Midnight Kiss"—They Didn't Believe Me  
From "Swing Time"—The Way You Look Tonight  
Others—Look for the Silver Lining, The Last Time I Saw Paris, Dearly Beloved

## FOX SELECTED FAVORITES FOR THE HAMMOND CHORD ORGAN

This exceptionally fine album, published by Sam Fox Publ. Co., RCA Bldg., Radio City N.Y.C. (\$1.50) is a valuable addition to the library of every Chord Organ owner. In it are some excellent numbers covering an unusually wide scope, such as:

**Hit Parade Tunes**—Lady of Spain, Neapolitan Nights, La Rosita  
**Popular Novelties**—Nola, Cuban Pete, Sparklets, Lydia  
**Radio-TV Themes**—Eleanor (Lum and Abner); Prelude to the Stars (Studio One); You Are Music (RCA Radio Program)  
**Ballads**—I Love a Little Cottage, Lassie O'Mine, Out of the Dusk to You, The World Is Mine, and many others.

## THE WILD HORSEMAN

*The Wild Horseman* is taken from Robert Schumann's "Kinderscenen" (Scenes from Childhood). Schumann here penetrates in an inimitable manner the adventuresome feelings of childhood as Robert Louis Stevenson did later with poetry. The "Kinderscenen" were written during the third decade of Schumann's life. The whimsicality of the young composer is illustrated by comparing the bright *Wild Horseman* music with the dreamy *Traumerie* (see Chord Organ Comments Vol. 1 No. 2) which is also contained in the "Kinderscenen" score. We are all hearing music reminiscent of Schumann's *Wild Horseman* on the radio and juke boxes these days and know that you will enjoy playing this sprightly *Wild Horseman* melody. A Chord Organ arrangement of it is on page 3.

## FLASH!! CHORDS MAGAZINE!

Bridges Publishing Co. has just brought out its first issue of *CHORDS*, the Hammond Chord Organ Magazine to be published 10 times a year. Besides excellent arrangements of Friml's *Only a Rose*, *Louise*, *Eli Eli*, McDowell's *From an Indian Lodge*, *Church in the Wildwood*, *Deep River* and many others, the magazine has interesting and valuable articles on Chord Organ playing techniques, harmony and modulation. Subscription price, \$6.00 per year, Bridges Publishing Co., 2069 Ford Parkway, St. Paul 5, Minnesota.



HAMMOND

## CHORD ORGAN

## Comments

THE HAMMOND INSTRUMENT COMPANY  
4200 W. DIVERSEY AVE., CHICAGO, ILL.

NO. 8

JULY, 1953



## SCHIRMER PUBLISHES 2ND ALBUM

Twenty Seven Melodies You Love for the Hammond Chord Organ, \$1.50, now available at music stores, contains hits from operettas by Rudolph Friml and Victor Herbert, and a variety of popular and orchestral favorites.

By Friml: From "The Firefly"—Love is Like a Firefly, When a Maid Comes Knocking at Your Heart, Something.  
From "Katinka"—Katinka, Rackety Coo!  
From "High Jinks"—The Bubble, Something Seems Tingle-Ingleing.  
Orchestral favorites—Valse Lucille, Love Song, La Danse des Demoiselles, Chant sans Paroles, Amour Coquet, Mignonnette.  
By Herbert: From "Sweethearts"—Jeanette and her Little Wooden Shoes, Every Lover Must Meet His Fate, Pretty as a Picture.  
Standard popular—Kentucky Babe, Sweet Rosy O'Grady, Clarinet Polka, Mah Lindy Lou.  
Standard orchestral—Forget-me-not, Jolly Coppersmith, Under the Leaves, Sizzlietta, Rustic Dance, La Sorella, Valsette.

## CHOPIN'S WALTZES

Below, we are pleased to include a waltz medley from Chopin's seven most beautiful waltzes. Familiar "musts" in the pianist's repertoire, the Chopin waltzes are also known to many as the delightful accompaniment to the ballet, "Les Sylphides."

Comparing the waltzes of Chopin with those of Johann Strauss (many of the latter are supplied gratis with your Chord Organ) one critic said aptly, "The Chopin waltzes are dances for the soul; Strauss' for the body." Strauss' waltzes are generally classed as popular Viennese ballroom music, whereas the Chopin waltzes appeal more to the intellect; they are far less metronomic, full of surprises and sudden languors, although at times becoming delightfully insouciant and even coquettish. Think of his waltzes as superb examples of aristocratic abandon. Schumann once quipped, "The dancers of the Chopin waltzes should be at least countesses."

Notice that each waltz has its expression or tempo marked. To add variety in playing a medley, many organists change stops quickly by adding Bass or Soprano. When only one of the stops is used, the effect is of a solo character; when the three are used in various combinations, the effect is of an orchestral ensemble.

In playing the Chopin waltzes, endeavor to impart a tone of mystery and secret whisperings. Despite their intoxicating movement, maintain a lofty reserve.

## WALTZ MEDLEY

Based on Themes from Chopin's Famous Waltzes



F. CHOPIN (1810-1849)

Tempo di Valse (Op. 64, No. 1)

Lowest Manual Key is

Chords and fingerings are indicated throughout the notation.

2 = C  
1 = F 3 = G7



# Vivo (Op. 18)

Musical score for "Vivo (Op. 18)". The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Vivo". The score includes various chords (G7, C, G7, C7, F) and fingerings (3, 2, 3, 27, 1). The second staff features a first ending bracket labeled "1 C" and a second ending bracket labeled "2 C". The third staff includes chords (C7, F, C7, Bb, F#, Bb, B, G#) and fingerings (27, 1, 27, 1). The fourth staff includes chords (C, Gm, C, Bb, F, Bb, C7, F, G7) and fingerings (3m, 1, 27, 1, 3).

# Tempo di Valse (Op. 34, No. 1)

Musical score for "Tempo di Valse (Op. 34, No. 1)". The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Tempo di Valse". The score includes various chords (C, F, E, G7, C, Bb, G, Am, D7, G7, C, D#, E, Dm) and fingerings (2, 1, 3, 2, 3mj, 5m, 4, 3, 2, 4m). The second staff includes chords (E7, D, E, D, C, B, G, A#, B, D7, Db, C, B, A, B, G7, G, NC, G, F#) and fingerings (3, 2, 3mj, 4, 3, NC).

# Lento (Op. 69, No. 1)

Musical score for "Lento (Op. 69, No. 1)". The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Lento". The score includes various chords (F, E7, G-, G7, F, Dm, D7, C) and fingerings (1, 6, 3-, 4m, 4). The second staff includes chords (C, G7, B, A, G, F, C, F, D, C, A, F, E7, E, G, E, G, A, Bb, C#) and fingerings (2, 3, 2, 1, 6, 3-). The third staff includes chords (Dm, D, D7, C, Bb, A, C, G, G7, A, G, F#, G, F, E, C, NC, E) and fingerings (4m, 4, 2, 3, 2, NC).



# Moderato (Op. 69, No. 2)

Am E7 Am  
 5m 6 5m  
 A- C Dm E7 G# F E B C Am F E B C E7 E  
 5- 4m 6 5m 6  
 Am E B C G# A Dm F A B C D  
 5m 4m  
 Am E7 Am E7 E  
 5m 6 5m 6  
 Am A- Dm  
 5m 5- 4m  
 B E7 A G# F E B Am F E B C A E7 E  
 6 5m 6  
 Am Dm Am E7 Am  
 5m 4m 5m 6 5m

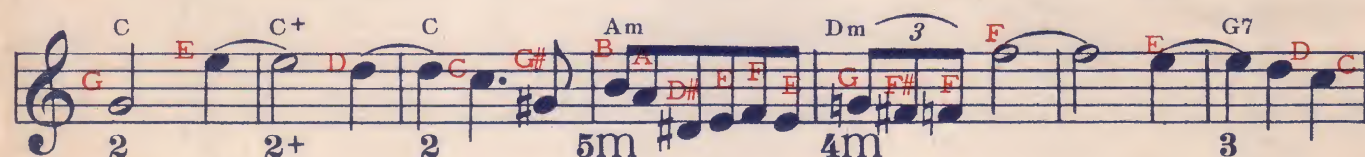
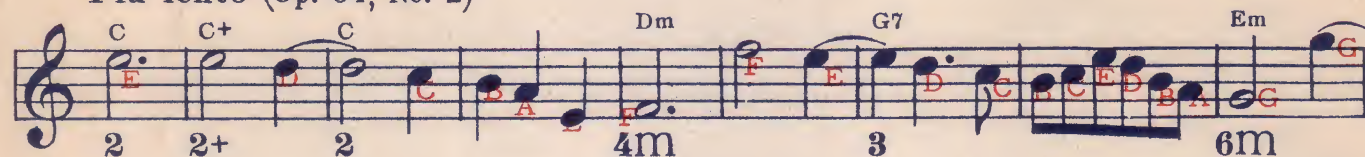
# Lento (Op. 34, No. 2)

Am Dm Am Dm Am  
 5m 4m 5m 4m 5m  
 A- E7 Am Dm Am  
 5- 6 5m 4m 5m

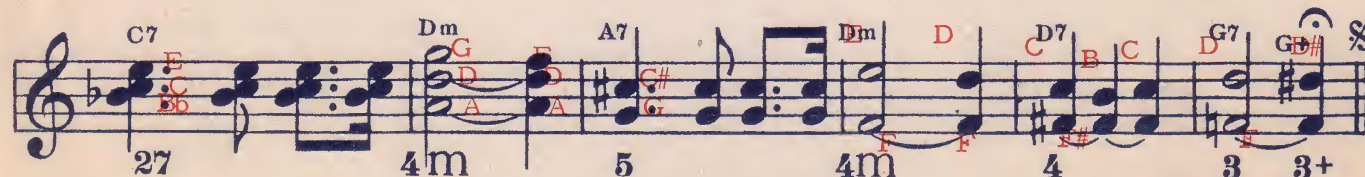
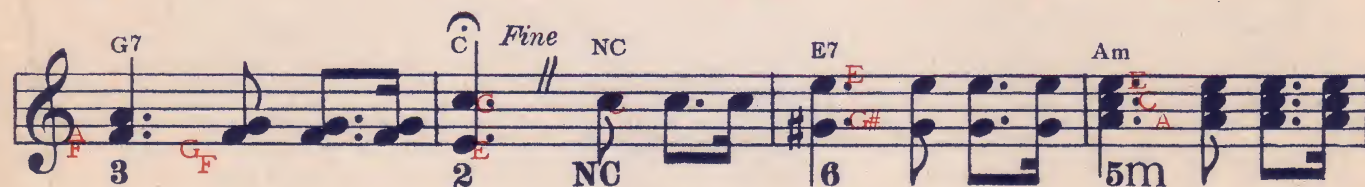
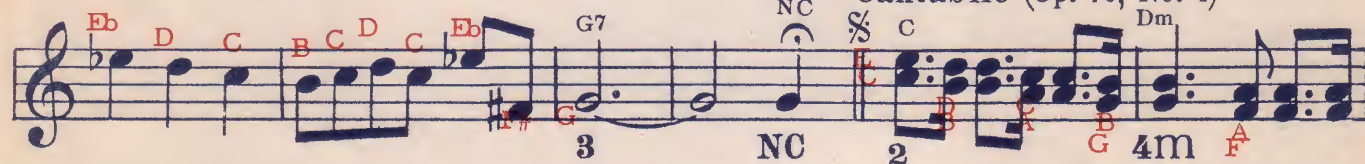




**Più lento (Op. 64, No. 2)**



**Cantabile (Op. 70, No. 1)**



*D. S. al Fine*

2 = C  
1 = F 3 = G7